

## PREFACE

This edition of Bhasa's Pratimanatakam is intended for the students of the B. A. classes of our Indian universities.

The plan is that adopted in our Sakuntalam, Swapnavasavadattam or Uttara-charitam etc. The Introduction gives all about the poet and an estimate of the Book with its contents.

My father's Introduction on Bhasa and his word-notes collected from his various works are here copiously utilised by me. The Tika is my own.

In editing the book I have consulted Pandit Ganapati Shastri's edition, Mr. Kale's edition also the edition of Mr. Paranjape, with immense benefit, and I acknowledge my indebtedness to these authors; readings—are discussed and inserted in the proper places of the Text. And I hope this our present edition will be found very useful and up-to-date to our students.

Test questions are also added at the end for ready reference. I shall be thankful to those of our esteemed readers who will kindly suggest errors and defeciencias if any, to be rectified in the next edition.

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# INTRODUCTION

## Section—I.

( A lecture by Principal S. Ray )

### THE POET BHASA.

I have been desired by the University to address you on some topic relating to Sanskrit Literature. The call does me high honour, and, however much I wish the task were entrusted to abler hands, I respond to the call with great pleasure.

I have chosen the poet Bhasa for my subject. The recovery of the lost works of this poet has been for the past few years uppermost in the minds of Sanskrit scholars. This poet had a great reputation in ancient India. Poets like Kalidasa, Bana and Jayadeva speak of him with appreciation. The last calls him कविकुलसुन्दर—the inspirer of the Muse of poets. The recent publication of the long lost works of this ancient poet by Pandit Ganapati Sastri is therefore a notable event in the history of the study of Sanskrit Literature. To day I propose to lay before you a few remarks on Bhasa and his works.

Some time ago I read two papers at the Calcutta University Institute on the age and birth-place of Bhasa. I shall not, therefore, re-enter into a consideration of the details under these two heads here, but, to avoid incompleteness shall briefly state the contents of those papers.

#### 1. THE AGE OF BHASA

On this point, as is natural, opinions differ. I am not prepared to go so far as to say that Bhasa's poetry is older

than or even as old as, the Mahabharata in the recension now current. But there can be no doubt that the poet is considerably older than any of our better known lay poets. Kalidasa mentions him by name in the prologue to his Malavikagnimitra. There the पारिपात्रिक remarks—मा तावत् । प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रवन्मानतिक्रम्य वत्तमानकवेः कालिदासस्य कृतौ किं कृतो बहुमानः—

“No ! No ! Works by such far-famed poets as भास, सौमिल्ल, कविपुत्र &c. being available why have you set your heart on the production of a poet who is still living ?” It is true, the Bengali edition here read चावकसौमिल्ल instead of भाससौमिल्ल of the Bombay version. But चावक was the court poet of श्रीहर्ष in whose name he wrote the रत्नावली and the नागानन्द as we learn from मञ्जट who says “श्रीहर्षादिर्षावकादीनामिव वनम्”—wealth as of चावक &c, from श्रीहर्ष and others. Prof. Macdonell assigns the 7th century A. D. to श्रीहर्ष । He and चावक are therefore posterior to Kalidasa and चावक is a misreading here. Pandit Ganapati Sastri, who recovered and edited the works of Bhasa thinks Bhasa as anterior to the 4th century B.C. His reasons are briefly these :—

In Chanakya's Arthasastra we meet with this verse—

नव' शराव' सखिलैः सुपू' सुसंस्कृत' दमंकृतोत्तरीयम् ।

तत्तत्स मा भून्नरकश्च गच्छेद् यो भक्तृ'पिण्डस्य कृते नयुज्येत् ॥

The sense is—

“A new pitcher filled with water, consecrated and strewn over with Kusa grass, will not be the lot of the man who will not fight for his master in return for his bread. Such a person is destined for hell”. This verse is seen in Bhasa's प्रतिज्ञानाटक also where it is not treated as a quotation. Supposing then that Chanakya has quoted from Bhasa the latter must be older than Chanakya. Now Chanakya was a contemporary of

Chandra-Gupta who flourished in the 4th century B. C. This therefore is the inferior limit to the age of Bhasa. I have shown in the papers referred to above that Pt. Sastri's arguments may be refuted. There are reasons to think that the verse is an interpolation in Bhasa. It has also been shown in the said papers that the question can be approached from another side leading to about the same result. Bhasa may be reached through Kalidasa. If the medallion, recently discovered by the Archaeological Survey Department, by excavation at Bhita, be genuine, then Kalidasa has to be placed a good deal before Christ. And Bhasa being considerably anterior to Kalidasa, is much older. (So 4th century B. C. for Bhasa may be probable—See *infra* ; also our Intro, in *Sakuntalam* and *Ev. of Gita—Kalidasa's Date*).

## II. THE BIRTH-PLACE OF BHASA

The country of Bhasa's birth is as yet undetermined. The poet lies now as unclaimed property. But he is such a treasure that any country that will have him as its own, will at once rise in the estimation of the learned world. It is therefore natural that there should be a clambering among different countries for the possession of this treasure. I am told that the south has been adjudged as the birth place of the poet. But the question can not be considered as a closed one yet, and I am tempted to enter a claim on behalf of northern India. If I am not mistaken, the poet himself can be cited to back this claim.

Sanskrit dramas end with a benedictory verse called the *भरतवाक्य* which is read by the principal actor and generally embodies the poet's personal views and opinions. The *भरतवाक्य* of Bhasa's *सुप्रवासवदत्तम्* and *वासवदत्तम्* is this :—

इमां सागरपथं गतां हिमवद्विन्ध्याकुण्डलाम्

महीमेकातपद्माङ्गां राजसिंहः प्रशासु नः ॥

This may be freely rendered thus :—May His Majesty, our king, rule over this earth that extends from sea to sea, and has the Himalaya and the Vindhya for her ear-drops.

Here Bhasa compares his earth to a lady, wearing the Vindhya hills and the Himalayan range as pendant to her ears. Now the ear-drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea. Also remembering that the ear-drops are worn one to the right and the other to the left of the wearer, it may be presumed with some amount of certainty, provided, of course, that the poet is not guilty of confusion in the metaphor of his verse, that the मही—the earth—in the verse in question, is Northern India. Again, the scenes of the dramas of Bhasa all lie in Northern India and not a single one of his characters comes from the South. It is not easy to reconcile these two facts with the nationality of the poet if he really belongs to the South.

### III. THE FAME OF BHASA.

We next propose to inquire about the source of Bhasa's fame. It seems Bhasa wrote dramas only. If he wrote epics also, these would have been of little value and were soon forgotten ; but the dramas were of such superior excellence, that the poet came to be known as a dramatist only. On this point we have Bana's testimony as contained in his oft quoted verse :—

सुवधारकृतारम्भैर्नाटकैर्बहुभूमिकः ।

सपताकैर्बंशोत्थेभिर्भासो देवकुलैरिव ॥

To see clearly to what this verse attributes the fame of Bhasa as a dramatist, it is necessary to ascertain the significance of the epithet सूतधारकृतारम्भः, begun by the सूतधार—that occurs in it. This epithet has been taken differently by different scholars. Pandit Ganapati Sastri understands this to imply that Bhasa's dramas are introduced by the सूतधार, while those of other poets are not so introduced. Says he :—

These Natakas are thus seen to be the work of Bhasa as the epithet सूतधारकृतारम्भः by which Bhatta Bana in the above qualifies Bhasa's Natakas applies to these plays, for every one of them begins with the stage direction—"नान्दन्ते ततः प्रविशति सूतधारः ।" Pandit Sastri here means to say that सूतधारकृतारम्भ refers to a special feature of Bhasa's dramas.

To facilitate comparison we shall place the opening lines of two of Bhasa's dramas side by side with those of two modern poets as representatives of later dramas.

Bhasa's Urubhanga opens thus :—

( नान्दन्ते ततः प्रविशति सूतधारः ) सूतधारः—

भीष्मद्रोणतटां जयद्रथजलां गान्धारराजकुटां  
कर्णद्रोणिकुपोनिं नक्रमकरां दुर्योधनस्रोतसम् ।  
तीर्थं शत्रुनदीं शरासक्तिकां येन प्रवेनार्जुनः  
शत्रूणां तरणेषु वः स भगवानस्तु प्रवः केशवः ॥

एवमाद्यग्निश्चान् विज्ञापयामि &c.

The sense is ;—“( After Nandi enters the Sutradhara ) Sutradhara—may that almighty Kesava be your raft in crossing your adversaries, the very same raft in which Arjuna crossed his stream having Bhishma and Drona for its banks ; Jayadratha for its waters. Sakuni, the king of Gandhar, for its pools ; Karna for its billows ; Asvathamam for alligators. Kripa for sharks and Duryodhana for its floods. I beg to announce this to the honourable gentlemen here present”.

In his Duta-Vakyam we find :—नान्द्रान्ते ततः प्रविशति सूत्रधारः ।

सूत्रधारः—‘पादः पायादुपेन्द्रस्य सर्वलोकोत्सवः स वः । व्याविशो नमुचिर्न तनुतासनखेन खे ॥ एवमाद्यग्निमान् विज्ञापयामि &c.

This is the sense—“(After the Nandi enters Sutradhara) Sutradhara—may Upendra’s foot, the delight of all the world, guard you—the foot with coppery nails that flung Namuchi up into the air. I beg to announce” &c.

Similar is the opening of his other dramas also.

Kalidasa’s Vikramorvasiya begins—वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी यस्मिन्नीश्वर इत्यनन्तविषयः शब्दो यद्यार्थाच्चरः । अन्तर्गते सुसुक्ष्मनिर्दिष्ट-मितप्राणादिभिर्नृग्यते स स्थाणुः स्थिरभक्तियोगसुलभो निःश्रेयसायास्तु वः ॥ नान्द्रान्ते सूत्रधारः—अलमतिविसरेण &c.

This means :—“May Sthanu grant you salvation—Sthanu who is easily reached by steady devotion, whom the Vedantas style as the One Soul that pervades all space who alone is truly called Isvara, whom people longing for beatitude seek by restraining their senses within. (After the Nandi) Sutradhara—Away with great prolixity” &c.

Bhavabhuti’s Viracharita has—अथ स्वस्थाय देवाय नित्याय हृतपाप्मने । त्वत्कर्मविभागाय चैतन्मन्त्रोतिषे नमः ॥ नान्द्रान्ते सूत्रधारः—अलमतिविसरेण &c.

This may be rendered thus—“Salutation to the self-contained resplendent, eternal sin-removing, stageless, Light of knowledge.

(After the Nandi) Sutradhara—away with much prolixity” &c. The opening of other modern dramas also is of a like character. From these it will appear that in both Bhasa and the later poets the drama opens with a benediction, with this difference, that with Bhasa it is the Sutradhara that utters the benediction. with Kalidasa and others, the speaker is not directly mentioned, the stage direction is absent. But in them

immediately after the benedictory verse we have the stage direction नान्दन्ते स्वधारः—Sutradhara says after the Nandi. It is significant that this direction omits the verb ; It does not say स्वधारः प्रविशति Sutradhara enters His प्रवेश (entry) is taken for granted ; It has already taken place. Well when ? We say, *at the very commencement. He it was who uttered the benediction.* For, if it was some other person, then the entry and exit of that person would have been announced. *This view is confirmed by the Sage Bharata who requires the Sutradhara to pronounce the benediction—*स्वधारः पठेन्नादौ सध्यसखरमाश्रितः—The Sutradhara should recite the benediction in the note known as the सधाम which is midway between षड्ज and निषाद । Bharata's नान्दो is only a benediction the indispensable part of what he calls पूर्वरङ्ग—the preliminaries to the staging. We read in Bharata—यद्यप्यङ्गानि भूयसि पूर्वरङ्गसा नाटके । तद्यप्यवश्यं कर्त्तव्या नान्दी विघ्नोपशान्तये ॥ देवहिजदृपादीनामाशौर्वादपरायणा । नन्दन्ति देवता यस्मात्तस्मान्नान्दो प्रकीर्त्तिता ॥

Which means this—In a drama though many are the details of the पूर्वरङ्ग, the indispensable element to ensure a successful staging, is the नान्दो । Being solely benedictory with reference to gods brahmanas and kings, it secured the favour of the gods and is thence called नान्दो ।

*Thus in modern dramas, inspite of the absence of stage-direction the स्वधारः is the first to enter the stage, pronounce the benediction and introduce the drama just as in the works of Bhasa. स्वधारकृतारम्भ therefore ceases to be a distinctive characteristic of Bhasa's dramas.*

It seems Pandit Ganapati Sastri has been led into this interpretation of the epithet स्वधारकृतारम्भः by the absence of stage-direction before the benedictory verse in modern dramas.

But why should modern writers all omit the stage direc-

tion here ? Chance will not explain a universal practice. We shall try to obtain an answer from a comparison of the opening of Bhasa's dramas with the teaching of Bharata.

*Bhasa commences with the stage-direction नान्दन्ते ततः प्रविशति सूत्रधारः । Then follows the benedictory verse. This verse being नान्दन्ते—after the Nandi—Bhasa's Nandi does not include the benedictory verse. It is performed outside the stage and is identical with what भरत calls पूर्वङ्ग—the preliminaries to the staging. So नान्दन्ते with भास means पूर्वङ्गान्ते—after the preliminaries are over. But when the preliminaries are over, the staging of the drama commences stage-direction becomes necessary and Bhasa supplies the direction नान्दन्ते ततः प्रविशति सूत्रधारः । The benedictory verse becomes included in the drama.*

Again, as explained above, Bharata's पूर्वङ्ग has many details, the most important of them being the Nandi i.e., the benedictory verse. This verse being thus included in the पूर्वङ्ग—the preliminaries to the staging—it is no part of the drama, and, strictly speaking, ought to be gone through *outside* the stage and no stage-direction for it is necessary. Indeed 'stage direction for preliminaries to staging' is a contradiction in terms. Consequently stage direction at this point is omitted in modern dramas which here all follow Bharata. We must remember that नेपथ्ये, आकाशे, &c are also stage-directions *In modern dramas the पूर्वङ्ग is over with the नान्दी after which the staging of the drama commences and accordingly we have the stage-direction नान्दन्ते सूत्रधारः । The benedictory verse is thus excluded in the drama.*

Thus owing to the different senses in which Bhasa and Bharata take the word नान्दी, the stage-direction naturally precedes the benedictory verse in the former while it succeeds in the latter. It may be asked 'How is it that modern dramas



recite the benedictory verse on the stage ?” Let me guess an answer. The benedictory verse, with the exception perhaps of Bhayabhuti’s Viracharita and Uttaracharita only, pronounces blessings on the audience, and blessings sound odd when uttered in the absence of those that are blessed. Hence in modern dramas the Sutradhara enters the stage faces the audience and recites the benediction.

The divergence of Bhasa from Bharata does not necessarily argue the priority of the former to the latter, because, the same argument, pushed the other way, will bring down Bharata to quite recent times. For modern dramas too do not conform to Bharata, because Bharata would not have सूत्रधार to introduce the dramas. His सूत्रधार pronounce the benediction and leaves the stage, and then a different actor, named स्थापक enters and announces the drama. Thus :—प्रयुज्य रङ्गान्निष्कामेत् सूत्रधारः सहायुगः । स्थापकः प्रविशित्व सूत्रधारमुवाचति ॥ —

“Having pronounced benediction the Sutradhara should leave the stage with his train and the स्थापक who looks very like the सूत्रधार, should enter.”

In support of his interpretation of the epithet सूत्रधारकृतारम्भः, Pandit Ganapati Sastri confines himself to a comparison of Bhasa with modern dramatists only. He ignores dramas older than Bhasa. To this he was forced by circumstances—dramas older than those of Bhasa not being available.

A question now arises for solution :—Did any drama exist in India before the days of Bhasa ? If not may it not be that in this verse Bana wants to say that the fame of Bhasa lies in the invention of Sanskrit drama with all the paraphernalia for staging it ? If however Sanskrit dramas were in existence prior to Bhasa, may we not infer from Bana’s verse that when Bhasa came he saw that there was no सूत्रधार, no प्रस्तावना ; the first actor that entered the stage

introduced himself and explained to the audience what he was about ; and Bhasa's merit lay in devising the सूत्रधार and planning a new chapter, viz :—the प्रस्तावना to introduce the drama ?

This view too of Bana's verse does not seem to be tenable, I think we have evidence to believe that dramas were staged in India before the days of Bhasa, and further that these dramas were announced by the सूत्रधार and had a प्रस्तावना just like the dramas of Bhasa and of modern times. In other words, these dramas also were सूत्रधारकृतारम्भः। For proof we may refer to the नाट्यशास्त्र of Bharat to satisfy those who believe in the great antiquity of this sage. Internal evidence from Bhasa himself may be adduced for others of a more sceptical turn of mind. The word भरत means a नट, an actor, as in—तत् किमिति उदासते भरतः—why then are the actors sitting idle ? There is no satisfactory derivation for this meaning. The supposition seems irresistible that the sage भरत who cultivated acting has given us this word. In course of time any actor got the name भरत because the sage was a renowned actor. Witness the word कुशीलव which also means a नट as in तत् किमिति नारम्यसि कुशीलवैः सद्यः सङ्गीतकम्—why then don't you commence singing with the actors ? This word is supposed to have come from Rama's sons कुश and लव who were exquisite singers of the Ramayana. Now भारु uses the word भरत for a नट in the compound भरत-वाक्यम् at the end of his dramas. This may be taken to show that भरत and his नाट्यशास्त्र preceded Bhasas. In the प्रतिमानाटक Bhasa speaks of the staging of a नाटक at the coronation of Rama. Thus—"सङ्गीदशाल गच्छिष्य नाट्यङ्गणं विष्वेहि कालसंवादिषा नाट्यं सज्जा होहति ।—Go to the concert room and tell the actors to be ready with some suitable drama." He sees no anachronism in such a statement. Again in Bhasa's दूतवटीतकचम् the opening lines are:—

( नन्दान्ते ततः प्रविशति सूत्रधारः ) सूत्रधारः—

नारायणस्त्रिभुवनैकपरायणो वः पायादपायगतदुक्तिकारः सुराख्यम् ।

लोकत्रयाविरतनाटकतन्त्रवस्तुप्रस्तावनप्रतिसमापनसूत्रधारः ॥

This is the substance of the benedictory verse here—"May Narayana guard you all. He is the sole resort of the whole creation and opens the way out when the gods are in a fix. It is He who is the सूत्रधार for the प्रस्तावना and प्रतिसमापना of the ceaseless staging of the नाटक of the three worlds." Here the three words with which we are concerned, viz नाटक, सूत्रधार प्रस्तावना, all occur in the sense which they still carry with us. They could not have been coined by Bhasa for the occasion, for then benediction would have been unintelligible to the audience and would have lost its point. The three words must have been taken from current vocabulary, consequently the things they denote must have been in existence.

Two possible objections to the above must not be left unnoticed. The verse reads प्रस्तावन and not प्रस्तावना । This is immaterial. The words must have been प्रस्तावना and प्रतिसमापना । The latter does not suit the metre. It is therefore changed into प्रतिसमापन which means the same thing. Next for uniformity प्रस्तावना is written as प्रस्तावन । After all we are concerned with the *thing* and not with the name we chose for it.

Secondly, it may be urged, that the दूतचटोदकचम् which employs these three words in its benediction, was staged long after the appearance of the first drama by Bhasa. The प्रस्तावना though an invention of the poet himself has become a familiar word with the audience by this time and the poet treats it as long-current, as it already was taken then. The facts, however, are against this supposition. There is no attempt on the part of the poet to familiarise the audience with the word प्रस्तावना ।

He never uses the word प्रस्तावना to designate his Prologue. The reason for it is स्पष्टना throughout.

But we may take it goes to show that Indian dramas, before and after Bhasa, were all सूत्रधारकृतारम्भः । This epithet therefore refer to the invention of the प्रस्तावना in the drama as the source of Bhasa's fame. Yet Bana in the verse above to have actually told us what the point of his statement is नाटकं यं शीलेभे obtained fame by his invention. The again by itself is almost pointless. We can see the point when नाटकः is qualified by a suitable epithet. We have seen above that सूत्रधारकृतारम्भः is not the epithet to bring out the point.

But the epithet वहुभूमिकः will serve the purpose. भूमिका is a technical term of dramaturgy, meaning a 'disguise.' "अन्त्योदये-  
काले भूमिकां स यः भूमिकां"—भूमिका is the introduction of one character in the guise of another. Bhasa's Nataka's are वहुभूमिक—  
they employ many disguises. This is true of several of Bhasa's  
dramas. Thus in his प्रतिज्ञानाटक the ministers of King उदयन,  
the general, the jester, all go disguised for a time. In the  
मृच्छकटिक the prime minister and the queen are in disguise  
till the close of the drama. The अग्निमित्रम् too employs  
disguises. The epithet वहुभूमिक is therefore rightly applied to  
the dramas of Bhasa. But it is by no means a distinctive  
characteristic of Bhasa's dramas. The सुद्राचर is a well-known  
ancient drama that largely employs disguises. Indeed most  
ancient dramas work in disguise, so much so, that if any  
ancient drama has to be called वहुभूमिक in preference to  
others, it is prominently the सुद्राचर and not any of Bhasa's  
dramas. Hence the introduction of भूमिका in a नाटक is not the  
actual use we want to give point to the statement नाटकं यं शीलेभे

It remains now to see how सपताकैः will fare, पताका in a नाटक is another technical term denoting a certain kind of dramatic trick. Suppose a general sends his orderly to take a letter to some one and while the orderly is away he is thinking if a certain strong-hold of the enemy which is under siege will be taken or not. If just then the orderly returns and says 'taken' meaning of course the *latter*, the general considers this as a happy augury because the word is spoken at the right moment and he takes it applying to the stronghold. This is पताका ।

“यद्यर्थे चिन्तितेऽन्यस्मिंस्सङ्गिहोऽन्यः प्रयुज्यते ।

आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥”

‘If when thought is occupied with a certain matter, another matter of a like character turns up incidentally it is called a पताकास्थान” । Thus in the प्रतिज्ञानाटक king नृपासेन of Ujjayini is discussing with his queen the eligibility of certain suitors for the hand of his daughter. He asks—

अद्यत्सम्बन्धो मागधः काशिराजो बाङ्गः सौराष्ट्रो मेघिलः यूरसेनः ।

एते नानार्थैर्लोभयन्तो गुणैर्भा कस्ते वैतेषां पात्रतां याति राजा ॥

—“We are connected by marriage already with the kings of Magadha, Kasi, Vanga Saurashtra, Mithila and Surasena. They are again tempting me, each has his special qualifications and I am bewildered. Which of these do *you* deem suitable ?” Before the queen could answer the poet has प्रविश्य काञ्चुकीयः—वत्सराजः । The Kanchukin enters on a certain alien matter and unceremoniously utters the word वत्सराजः—The king of Vatsa. Here chance supplies an answer to the king’s query. This is a पताका । As a matter of fact, वत्सराजः did marry the king’s daughter.

It is unnecessary to multiply instances ; suffice it to say that पताका abounds in the dramas of Bhasa. Bhasa’s dramas are therefore सपताक. But this again is not a speciality with

Bhasa. It is a favourite trick of poets and is seen in almost all modern dramas also. Thus in Kalidasa's अभिज्ञानशकुन्तलम् king Dushyanta, after the repudiation of Sakuntala wished her a second time and exclaims अकारणपरित्यक्ते, अनुशयतमद्वयस्त्वाव-  
दनुकम्पातामयं जनः पुनर्दर्शनेन—

"I have wantonly discarded you and am now being consumed by remorse. I beseech you to favour me with a glimpse of yourself again." Just then the hand maid Chaturika who was but on an errand suddenly enters and holds before the king a painting of Sakuntala saying—इयं चित्तगदा भट्टिनी— here is the queen on canvas. Thus a glimpse of Sakuntala is granted to the king no sooner he prays for it. This is a पताका presaging speedy reunion of the king with his beloved. Hence पताका refers to no distinctive feature of Bhasa's dramas, and पताकैः too in the verse above, lends no point to the statement नाटकैर्देशेलेभे ।

If then सूत्रधारकृतारम्भः, वहुमुक्तिकैः and पताकैः give us no information as to the source of Bhasa's fame two questions naturally occur.—

(a) First, what purpose do these epithet serve in Bana's verse ?

(2) Secondly, what else is there in the verse to inform us of the source of Bhasa's fame ?

In answer to the first question we say that the epithets are by no means purposeless. They have a double sense each so as to apply to both नाटकैः and देवकुलैः and thus establish resemblance between नाटक and देवकुल । Thus when applied to देवकुल a temple, सूत्रधार is "the holder of the tape", i.e. a carpenter, a mason. A देवकुल is सूत्रधारकृतारम्भ commenced by a carpenter, or a mason which is a fact. For a नाटक, the सूत्रधार is of course the stagemanager who commences the drama So both नाटक and देवकुल are सूत्रधारकृतारम्भ commenced by a सूत्रधार । This

is a point of resemblance between the two. Again भूमिका is a 'floor' with reference to देवकुल। A देवकुल is बहुभूमिक—many storied, which also is true. It is true of नाटक too as explained above. Hence नाटक and देवकुल are बहुभूमिक—contain many *Bhumikas*. This gives us a second point of resemblance. Lastly पताका is a 'flag' when taken with देवकुल। A देवकुल is सपताक furnished with a flag which it really is. A नाटक is also सपताक as already explained. This is a third point of resemblance between नाटक and देवकुल. With three characteristics in common we have a tolerably complete resemblance between नाटक and देवकुल। Thus the three epithets सूत्रधारकृतारम्भ, बहुभूमिक and सपताक justify the fourth one in the verse, viz देवकुलेष्व as by so many temples. This then is the "Purpose" the epithets serve. Bana's verse may now be freely rendered thus:—

"Bhasa attained fame by his dramas, which begun by the Sutrādhara endowed with many *Bhumikas* and furnished with *Patakas*, as they were—were like so many temples."

The comparison thus established is not a mere piece of poetic ju, glory. It supplies the answer to the second question above. By comparing the dramas of Bhasa to so many temples Bana perhaps means to say that the dramas of Bhasa were entitled to the same amount of veneration as is ordinarily reserved for a देवकुल; the memory of the writer of these dramas will be cherished with reverence like that of a builder of temples.

Again as temples in these days, were usually, celebrated seats of learning, it is like that by the comparison Bana also implies that later poets received their inspiration from the dramas of Bhasa. If the latter be the view of Bana, Jayadeva shares it with him. We have said at the outset that the latter calls Bhasa कविकुलगुरु—the inspirer of poets. His words are given thus in his प्रसन्नराचन—

यस्याशोरशिकुरनिकरः कर्णं पूरो मधूरो

भासीदासः कविकुलगुरुः कालिदासी विलासः ।

हर्षो हर्षो हृदयवसतिः पञ्चबाणस्तु बाणः

कौषां नैषा भवति कविताकामिनौ कौतुकाय ॥

—Poetry is a strange lady that delights every one, चोरकवि is her locks, मधूरकवि her ear-drops, भास the inspirer of poets her smile, कालिदास her grace, श्रीहर्ष her joy and बाण her inmost desire.

I take कविकुलगुरु in the above as qualifying भास not कालिदास though the context admits of either construction. The word गुरु has different senses. When 'meaning best' we may say कालिदाम् is कविकुलगुरु—the best of poets—(just as दिलीप is called गुरुर्पाषाण—the best of kings by Kalidasa). If the meaning is 'teacher' it is more appropriately taken with भास as will shortly appear, though later poets have learnt a good deal from कालिदास also. When we say one poet is the teacher of another we mean that the older of the two has influenced the thought or the style or the language of the younger. In glaring cases the younger is an abject imitator, a pirate. Here is an illustration :—

A few chapters of the भौषपर्वन् of the महाभारत go by the name of the गीता and from time immemorial exist as a separate book. Owing to the sacred character of the book, some laudatory verses have been added to it as introduction under the name गीतामाहात्म्य by some one with considerable poetic powers. Therein we find the following verse :—

भौषद्रोणतटा जयद्रथजला गान्धारनीलोत्पला

शक्तीनगाहवती कृपेण बह्वनी कर्णं न वेलाकुला ।

अश्वत्थामविकर्णं चोरमकरा दुर्व्योधिनावर्तिनी

सोत्तीर्णा खलु पाण्डवे रथमदी कौवर्त्तकः केशवः ॥



"What a pilot Kesava is ! The Pandavas have indeed crossed that dire stream of enemies of which मौष and द्रोण are the banks, जयद्रथ is the water, शकुनि is the rock, शल्य the alligator. क्षप the current, कर्ण the surge, अश्वत्थामन् and विकर्ण are grim sharks, दुर्वोधन् the whirl-pool."

The verse bears a striking resemblance to the benedictory verse of Bhasa's ऊरुभंग given above. Viz,—

मौषद्वीपतटां जयद्रथजलां गान्धारराजोपलां  
कर्णद्रोणिकृपोमिनक्रमकरां दुर्वोधनस्त्रोतसम् ।  
वीर्यैः शत्रुनदीं शरासक्ततां येन प्रवेनाजुं नः  
शत्रूणां तरणेषु वः स भगवानस्तु प्रवः केशवः ॥

The poet of the गीतामाहात्म्य, whoever he was, has here adopted the language, style and the thought of Bhasa's verse. The alterations are trivial and made only to suit altered circumstances and to avoid certain criticisms to which Bhasa's verse is open. It is an instance of abject imitation, and in polite language we may describe this poet a pupil and Bhasa the teacher. We cannot say that the माहात्म्य slokas also are due to Vyasa and Bhasa is the imitator, because the author of the माहात्म्य distinguishes himself from Vyasa saying :—

नमोऽस्तु ते व्यास विशालबुद्धिं फुल्लारविन्दायतपसनेव ।  
येन त्वया भारततैलपूर्यः प्रज्वालितो ज्ञानमयः प्रदीपः ॥

"O lotus-eyed Vyasa of mighty intellect, I salute thee : thou hast lighted the lamp of wisdom fed by the oil of the Mahabharat." There is another reason to suppose that Bhasa is the teacher here. It is a well-known fact that an imitation shows improvements over the original. The gem is rough in the mine and receives polish after it is taken out of it, Bhasa's verse above is rough while the other one bears a polish.

and Kapadratha is supposed to be the जल and  
 क्षीर of नदी. But how is क्षीर to be disting-  
 uished? If we say one is 'matter' and the other  
 immaterial, the latter becomes something immaterial,  
 which constitutes a defect in the verse.  
 In the verse of Bhasa's verse श्व appears as नदी and  
 in the fourth, however श्व is again introduced but  
 the word क्षीर is still considered as श्व which  
 is a defect. A plausible justification will perhaps  
 be that the poet speaks of the तरण (crossing) of श्व  
 and क्षीर as a श्व (raft) in helping in the तरण  
 (crossing) and श्व (raft) are meaningless  
 in its own character. Hence as  
 श्व already appeared in the third line in the cha-  
 racter of a श्व here also it has to be taken as such.  
 श्व (crossing) and श्व (raft) imply a metaphor  
 and the fourth line is justified. I call this a  
 metaphor because, in the first place, the नदी of  
 the third line as an arbitrary assump-  
 tion after the concomitants of a नदी such as  
 pools and billows have been secured in elaborate  
 description in the preceding. In the fourth line the state-  
 ment is made that any regard for the details. Secondly,  
 the word श्व may be said to imply the presence  
 of a नदी, still less of a नदी rendered  
 into pools and billows, sands and sharks  
 and so on. The fourth line seems really defective.  
 It is in the plural, though not absolutely in-  
 correct. A lot of defence and ought to have been  
 made of the श्वश्वश्व has filed off these flaws.  
 Bhasa the mine. He is the imitator and  
 Kapadratha is his श्व.

But a single instance like the above especially when it concerns a nameless poet, cannot establish the claims of Bhasa to be considered as कविकुलगुरु the teacher of poets—in preference to कालिदास। It shows, however, that the sanctity of Bhasa's देवकुल has been violated, and it is worth while to inquire if any name of repute is included in the list of intruders. However as an author of several dramas he was a teacher of poets, a standard author at one time and acquired a high reputation.

The Metropolitan College, {

Calcutta, 1915.

SARADABANJAN BAY.

## SECTION—II

### Bhasa—the dramatist.

( HIS WORKS—AGE—COUNTRY, RELIGION, &c. )

Scholars have shown that the thirteen books [which are:— (1) पञ्चरात्र (2) दूतवाक्य (3) मध्यमव्यायोग (4) दूतघटोत्कच (5) कर्णभार (6) जगभग—based on Mahabharat; (7) Balacharit—based on Krishna legend, (8) प्रतिमानाटक (9) अभिषेक—based on रामायण; (10) स्वप्नवासवदत्तम् (11) प्रतिज्ञायौगन्धरायण (12) अविमारक (13) चारुदत्त\* supposed to be based on historical facts &c] unearthed by Pandit Ganapati Shastri at *Trivandrum* have come from the hand of Bhasa the senior of Kalidasa. Owing to similarity of expressions and ideas (e. g.) (i) “किं द्रष्टव्यं! शशाङ्कोऽयं राजीवदनमण्डले” *Balacharit*. I. II. “राहुवक्त्रान्तरगता चन्द्रलेखि शोभते” *Dutaghatotkacha* VII, “राहणा चन्द्रमा इव”—*Pratigna-Yaugandharayana* I. 16; (ii) “सुगोव सोता परिभूय नोयते” *Pratimanataka* and *Abhisheka*, (iii) “किं वचाति हृदयं परिशुद्धिं ते” *Swapnavasavadatta* VI. and *Abhisheka* IV; (iv) “भरतानां कुले जातः” in *Swapna vasavadatta* VI and *Yaugandharayana* VI etc.), owing to similar scenes in these [e. g. (a) Vasudeva’s counting on Arjuna’s deeds of valour—his singlehanded victory over the Kurus in Virata rashtra etc. of *Dutavakya* occurs in *Dutaghatotkacha* as well; (b) Ravana’s lament over Indrajit’s death in *Abhisheka* resembles Dasaratha’s wailings in *Pratimanataka* due to Rama’s separation etc] and Prof. Winternitz’s citing of the epithet एकादशदा (in *Dutavakya* Abimaraka I-1, *Pratima* VII. 1, *Swapna* VI. 19); and expressions like चवभवान् तवभवान् in *Pratigna-yaugandharayana*, *Swapna*, *Charudatta*; and का गतिः, प्रथमः कल्पः, मेदानोमनघं विचिन्त्य in *Prat. Yaug*, *Swapna* V etc and “न शक्नोमि रोषं वारयितुम्” &c in *Prat. Abhi* &c. prove common authorship of these dramas. These very natu-

\* Some scholars try to attribute यक्षपल्लवम् &c also to Bhasa but we disagree. Some even disagreeing to attribute all these even to Bhasa.

ral expressions (viz कुसुमावचय in Swapna and Sakuntala, प्रतिहार-रक्षी in Part I and Raghu VI. 20 etc. रामाभिधान in Prat I. 4 and Rag. XIII 1, प्रतीच in Prat and Sak. VI, चन्तःपुरैः in Prat II and Sak V ; अपितपो बध्ने in Part and Sak) occurring in Kalidasa also, show the proximity of Bhasa with Kalidasa in point of age. Over and above these Prof. Devadhar also proves the *common authorship of these plays from certain dramatic devices*. [Again common authorship of the above 13 plays seem certain acc. to Mr Pushalkar, from above similarities and the idea of attainment of स्वराज्य and wish for its stability, cp परचक्र प्रशान्त्य]. Prof. Devadhar says—the entrance of a person of high rank is announced with the words “उत्तरह, उत्तरह, अया उत्तरह (compare—Part. Yang IV, Urubhanga. Swapna I, and Pratima III). The Prologues of Bhasa’s plays are shorter and similar and no mention is made of the author as is common with later dramas ; then again mention of high important personages by puns are seen in Pratima, Pancharatra Swapna, Prat-Yang ; the Bharata-vakya in several of these plays are alike ; so also these belong to one author. Pt. Ganapati Shastri also shows the special characteristics of these plays in the stagedirection “नायकं ततः प्रविशति सूत्रधारः.”\* Bhasa’s plays have स्थापना for

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[\*But from Bana’s “सूत्रधारकृतारम्भेनोदकैर्बहुभूमिकैः सप्तकैर्यशोलेने भाषी देवकूलैरिव” (Harsacharit I), it is clear that सूत्रधारकृतारम्भ etc. are not special characteristics of Bhasa, but the epithets were chosen to apply to both Bhasa’s dramas and देवकूल ; for as is seen in साहित्यदर्पण one of Kalidasa’s manuscripts of Vikramorvasi begins like Bhasa’s dramas. Further in all dramas modern and old, the सूत्रधार enters, utters आशिस and introduce the drama ; but in Bhasa the नाट्यो was included in पूर्ववर्ग whereas in modern dramas the नाट्यो is recited on stages (See Sec. I also)].

प्रस्तावना for the preparatory scene. Dr. Max Lindeau in his "Bhasa Studies" has also given these arguments in favour of common authorship and also in favour of Bhasa's priority to later dramatists of the Christian Era. Similarly the complimentary relation existing between Swapna-vasavadatta and Pratigna-Yaugandharayana, and between the two Rama—dramas (Pratima and Abhisheka) and the same nature of deviations from Panini (e. g. परस्मैपदौ use of आ + वृष्, प्रति + क्त; uses like काशीराज्ञे, सर्वराजः कुसुमावचय &c in these dramas) prove their common authorship as also their high antiquity in a period when Panini-grammar did not bind language hand and foot; and their common authorship goes to show as is clear from the slokas of Bana, Rajshekhara etc.\* Now Pandit Ganapati Shastri, Max Lindeau

[\* Pt. G. Sastri also holds that as Rajshekhara in the sloka "भासनाटकचक्रोऽपि द्वैकैः चित्ते परोक्षितम् । ..... स्वप्नवासवदत्तस्य दाहकोभूत पावकः" ascribes स्वप्नवासवदत्त to Bhasa, so all the other works of this group showing common authorship belong to him also. It must be remembered that from Rajshekhara's Kavyamimansa (quoted by Eittinghausen) we see that two Bhasas—only existed; one Dnavaka Bhasa author of Ratnavali &c and the other the author of Swapnavasavadattam &c. Rajshekhara however confounded these two in the sloka quoted above; we quote the slokas for elucidation :—"कारणन्तु कविलेखन स सम्पन्न कुलीनता । चन्द्रकोपे हि यज्ञासः कवीनामयिसोऽभवत् ॥ आदौ भासिन रचिता नाटिका प्रियदर्शिका । निरोधस्य रसज्ञस्य कस्य न प्रियदर्शना ॥ तस्य रत्नावली नूनं रत्नमणिव राजति । दशरूपककामिनी वचस्यत्यन्तशीमना ॥ नागानन्दं समाश्लोक्य यस्य श्रीहर्ष-विक्रमः । अमन्दानन्दभरितः स्वसम्यक्करोत्कविम् ॥ उदात्तराघवं नूनमुदात्तगुण-गुह्यदम् । यद्वैद्यामवमूल्यायाः प्रथित्युनाटकानि वै ॥ शोकेप्रयशसमानस्य नयादा-कित्तावली । साकरन्दस्यैव कस्यान प्रददाति न निर्वृतिम् ॥ भासनाटकचक्रोऽपि द्वैकैः चित्ते परोक्षितम् । स्वप्नवासवदत्तस्य दाहकोऽभूत पावकः" ॥ After all (unless further light comes out) two Bhasas are found in

etc. place Bhasa in 5th Century B.C.; others place him in A.D. Thus Prof Keith places Bhasa in 3rd Century A. D. on the strength of Kalidasa's date and on the strength of Bhasa's Prakrit showing a later date than Aswaghosh's Prakrits (and

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*sanskrit, one धावकवास being author of the group of plays Nagananda, Ratnavali &c, the other must be the author of the group of plays Svapnavasavadattom &c.* Again the quotation of Bhasa's slokas by Vamana the Rhetorician in his Kavyalanakarasutra (e.g. यत्तं वलिं &c) and by Anandavardhana in his Dhyanialoka as suggestive of common authorship of these plays is doubtful. For the slokas of Kavyalankara—sutra are from Sudraka's Mrichhakatika which perhaps is based on Bhasa's Charudatta. Mr. P. V. Kane has pointed out that the line 'द्युतं हि नाम पुरुषस्यास्मिन्नासन्नं राज्यम्' &c. in Vamana (IV. 3. 23) is not found in Charudatta but in सञ्चकटिक (cp. Vamana's remarks also—"यद्द्रकादिरचितेषु प्रवर्त्तयेषु भूयानस्य प्रपञ्चो दृश्यते"); so also आनन्दवर्धन does not verbally quote स्वप्न सवदत्तम् though अभिनवगुप्तपाद (his commentator) does. I think these prove on the other hand, that at that time (i.e. in some 8th Century A.D.) when Vamana wrote, Bhasa's works were out of the field by Kalidasa's and perhaps by Bhavabhuti's dramas as महाभाष्य drove off Vyadi's संयहयय; and that after Kalidasa Bhasa's works were being gradually (as centuries rolled on) unheeded to, and these then for some time found popularity with south-Indian people, as once महाभाष्य was current in Deccan only (cp. "यः पतञ्जलिश्चिन्त्यो धर्मेष्टोव्याकरणागमः काले स दाक्षिणात्येषु गत्यमात्रं व्यवहितः । पर्वतादागमं तत्र ध्वमाध्यवादानुसारिभिः स नीतो बहुशास्त्रं चन्द्राचार्यादिभिः पुनः"—in वाक्यपदीय); hence the South-Indian characteristics in Bhasa's works as beginning with 'ततः प्रविशति नन्दान्ते स्वधारः' &c; for Sahityadarpana quotes one of Kalidasa's manuscripts of विक्रमोर्वशी whose beginning

Aswaghosha wrote in 1st century A. D. during Kanishka's reign). Prof. Winternitz rightly says that generalisation on Prakrit and language etc. is shaky indeed. He however places Bhasa in 4th Century A.D. on the strength of Kalidasa's date

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is also similar to those of Bhasa's plays, and Sahityadarpana calls it as an old use (cp. "अतएव प्राक्तनपुस्तकेषु 'नान्द्रान्तिसूतधारः इत्यन्तरमेव वेदान्तेषु इत्यादि दृश्यते" S.D.VI. 24-24 &c.). I think this is an old custom in south Indian plays specially. So also Bhasa's plays gained a South-Indian characteristics even in old days, for it was an old fashion. Again the flow of verses and characters in Charudatta is dispensed with in सूक्ष्मकटिक, so Charudatta is the earlier work; some (e.g. Prof. Devadhar. Mr. Barnett &c.) try to prove the reverse from other facts of these two dramas; but we differ as potent reasons place Bhasa in B.C. George Morgenstiene place Bhasa's works as earlier than Sudraka's while Dr. Sukthankar places Charudatta as later than सूक्ष्मकटिक though the latter scholar admits that Charudatta is more crude than सूक्ष्मकटिक, the former rather incomplete and the latter complete. It must be remembered here that these writers being biassed against the high antiquity of Bhasa did not remember that the great also sometimes takes nap specially in later ages; and that the original is naturally defective and crude. Again the facts revealed by Mr. K. Rama Pisherodi (B.S.O.S.3. 112f; 8 641) that "these plays of Bhasa form a part of the repertoire of the Cakyars—the traditional actors of Kerala" support us. "These Cakyars did never act a drama in full, but only its selected scenes; and for every act they stage, they have their own form of interlogue" &c. so also the Prologues of these plays popular in South-India were changed through necessities of Kerala theatre; these actors even changed the original; so perhaps we find Bhasa's incompleteness in



as 6th Century A.D. Some also hold that as Bhasa speaks of Pataliputra, which was not founded at the time of Kalasoka long after Buddha's reign, and as one of Bhasa's slokas in Pratijña-yang. is based on one of Aswaghosha so also Bhasa is later than Aswaghosha. But these are weak hypothesis ; for these may be due to the changes brought on Bhasa's plays by the Cakyars (Kerala-actors) or others. Prof. Sylvan Levi holds that Bhasa conforms to the classical laws of Indian Aristotle (i.e. Bharata), so he was after it. Dr. Barnett has questioned the authenticity of Bhasa and places these works ascribed to Bhasa in 7th Century A. D., for he says that

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Charudatta-manuscript unearthed in Trivandrum. These Cakyars the actors of Kerala were plagiarists and as such can not produce finished plays like *सुप्रशासवदत्त* or *प्रतिमनाटक* । And no Rhetorical works after 10th Century named these works as preparation of Kerala actors, so we emphasise that Bhasa's works were only revised by Kerala actors to suit their purpose and taste. Mr. Paranjape has also shown that Bhasa's uses and imitations of Ramayana's words &c., (several deviating from Panini and idiom) as *नियतीव*, *उपोपविश्य*, *असुरपुरवध*, *तमौघ*, *शुश्रूष्य* in *Pratima-nataka*, if attributed to the authorship of Kerala actors, then what excuse can these of 10th Century A. D., bring forward to support unpardonable mistakes. Such blunders are never found in middle-age writers. Thus he remarks—"This peculiar phraseology also therefore, detects and discloses that the Chakkyars (?) can never be the author of these plays except by stealth." (Intro, to *Pratima* pp. XYXII). As (seen above) once *महाभाष्य* was popular only in S. Innia, so in course of time Bhasa's dramas were famous with Kerala's theatres. Further the epic slokas in Bhasa's works, the many deviations from Panini, the prakrit in his dramas coinciding with that of Kalidasa, their

Mattavilas-Prahasana of Pallava prince Mahendra-vikrama-  
 Varman of 620 A. D. has close characteristics with Bhasa's  
 plays beginning with 'नायन्ती ततः प्रविशति सूत्रधारः'। Prof. Deva-  
 dhar further says that the depiction of death etc. is not an  
 old custom, but found in the manuscripts of Katyayana-  
 saugandhika where we have 'उभौ युद्धं करतः', 'उभौ मुष्टिभिः  
 प्रयुद्धं करतः'। Further, he says that as Bhasa's Prakrits in  
 several points coincide with the drama Mattavilasa and  
 Subnadradhananjay so Bhasa follows south Indian practice  
 of middle ages. Thus 7th Century is his probable date.  
 But just reverse is the case when we remember as noted in  
 the footnote that these are south Indian characteristics  
 brought on Bhasa's works by Cakyars of Kerala, and any  
 generalisation on these is weak indeed. And as Bhasa was  
 popular in S. India alone, so south Indian characteristics  
 got mixed in his works; the S. Indians following Bhasa as  
 their model wrote in this strain in middle and other ages.  
 Prof. Levi also is in our favour, he quotes Ramchandra and  
 Guna-chandra's Natyadarpan where Bhasa is connected with  
 स्वप्रशंसवदनम् cp 'यथा भासकृते स्वप्रशंसवदत्ते..... वत्सराजः—“पादाक्रान्तानि  
 दुष्पानि क्षायानि चाप्यवेदं शिवावलम्” ), and this verse not being found  
 in the present edition of स्वप्रशंसवदन, he holds that the present  
 edition is a South Indian revision of the drama; so perhaps  
 all other works of Bhasa also underwent revisions. Prof.  
 Devadhar in his "Plays ascribed to Bhasa—their authenti-  
 city and merits" doubts whether Bhasa mentioned by Kali-  
 dar is the same Bhasa at all. But we have seen in Sec. I and in  
 the footnote before that only two Bhasas are mentioned in  
the text of style, their religious faith and other strong  
 reasons e.g. sleep, battle and death in Bhasa's dramas in  
 contrast to Bharata's Natyasutras place all these works to  
 Bharata and Bhasa (as we will see) flourished in B. C.

*Sanskrit works and one being वासवदत्त author of Ratnavali &c. posterior to Kalidasa, the other author of खप्रवासवदत्त &c. is the Bhasa referred to by Kalidasa in his work. Now let us determine this senior Bhasa's date referred to by Kalidasa ; and we have seen that Bhasa's religious faith contribute to the development of Gita's philosophical ideas, so Bhasa was perhaps a bit before Gita (see our Evolution of Gita).*

Bhasa's antiquity with reference to his खप्रवासवदत्तम्, being source of Gunadya's Brihatkatha of 1st Century A. D. (as advocated by Pandit Shastri) does not commend itself. For महाभाष्य also refers to वासवदत्ता under Sutra 4. 3. 87 (cp. "अधिकृतप्रकृतेश्च" इत्यत्र आख्यायिकाभ्यां बहून् लुगं वक्तव्यः । वासवदत्ता ; सुमनोचरा" &c.) showing that a book named वासवदत्ता (other than Subandhu's surely) was current and popular in his time, but that Vasavadatta is now lost to us ; so it is possible that Bhasa's खप्रवासवदत्तम् and the वासवदत्ता known to Patanjali had some common origin unknown to us. Another argument in this direction of Pandit Ganapati Sastri is that Chanakya quotes one of Bhasa's sloka from प्रतिज्ञायोगम्बरायण (cp. वेदेष्वपि अलुप्त्युते समाश्रयक्षणां यज्ञानामवश्येषु "सा ते गतिर्ग्राह्यमिति" । अपीह श्लोकी भवतः—'यान् यज्ञसङ्क्षेपसा च विप्राः स्वर्गेष्विष्यः पावचरैश्च यान्ति । क्षणेन तानप्यतिशयान्ति शूराः प्राणान् सुशुद्धेषु परित्यजन्तः ॥ नवशरावः सखिलसुपुष्पं सुसक्तं दधेः कृतोत्तरीयम् । तत्तस्य माभून्नरकश्च गच्छेद् यो भक्तः पिण्डस्य कृते न युज्यते'—इति मन्त्रिपरोहिताभ्यामुत्तसाहयैदयोधान्"—Chanakya's Arthasastra quoted by Ganapati Sastri). Now the प्रतिज्ञानाटक has the second sloka only "नव शरावम्" etc. But the construction and उपजाति metre of these two slokas, their negative and positive proofs towards those dying in battle, show that these were works of one hand ; so we think that both Bhasa and Chanakya quote these slokas from some third man ; thus Chanakya says 'अपि इह श्लोकी भवतः' in dual. If these were from different authors, then Chanakya would have said कश्च, "अपिच" or "अन्यश्च" after

the first sloka and “अपि इह श्लोकः” before the first “यान्यश्नसु” etc. So this also does not prove Bhasa’s antiquity. The only sure proof of establishing Bhasa’s antiquity is that Kalidasa in his *Malavikagnimitra* names Bhasa as a famous poet (cp. ‘एतत् प्रथितवशां भाससौमिल्लकविपुत्रादीनां प्रवृत्तानतिक्रम्य वर्त्तमानकविः कालिदासस्य कृतौ किं कृतौ बहुमानः’). Now Kalidasa having flourished in 2nd Century B. C. (see Appendix at the end of our *Evolution of Gita* and our *Sakuntalam*). Bhasa was surely about some two centuries earlier than Kalidasa ; for in his time he was प्रथितवशः (widely famous) ; and establishment of fame in such a hoary past age required more than a century. So we place Bhasa in 4th century B. C. The Bengali editions of *नालिकाग्रिमित्र* read “धावकसौमिल्ल” instead of भाससौमिल्ल of the Bombay version. But धावक was the Court-Poet of श्रीहर्ष in whose name (scholars say) he wrote the *Ratnavali* and the *Nagananda* as we learn from Mammata who in his *Kavyaprakasa* says “श्रीहर्षादिर्धावकादीनामिव धनम्”. Prof. Macdonell assigns 7th Century A. D. to श्रीहर्ष. He and Dhavaka are therefore posterior to Kalidasa, so धावक here is a misreading in the Bengali editions.

Again from the *भरतवाक्य* of Bhasa’s *सुप्रवासवदत्तम्* and *वाल्मीकि-रामम्* (e.g. ‘इमां सागरपर्यन्तां हिमवद्विष्यकुण्डलाम् । महीमेकातपचाङ्गां राजसिंहः प्रशस्तु नः’), a guess as to the seat of culture in Bhasa’s time may be hazarded (this राजसिंह not being identified, Bhasa’s date with reference to it is out of the question\*). Here

\* It has been found out that a Pandya king named Rajasimha flourished in 3rd Century A.D. in Southern India; from this some argue that Bhasa was a poet of that period ; but we think that here राजसिंह is not a name—सिंह indicating ‘greatest’—(—it is श्रीहर्षादिर्धावक) ; for in *Pancharatra* Drona says ‘इमामपिमहौ कृतुं राजसिंहः प्रशस्तु नः’ with reference to king

Bhasa compares his earth to a lady, wearing the Vindhya hills and the Himalayan range as pendants to her ears.

Duryodhana and not to Rajsimha of 3rd Century A.D. If it be argued that it is poet's own patron who uttered through his Drona, then we say that this very sloka as भरतवाक्य of स्वप्नवासवदत्त &c. if refers to a particular king then after the death of the said king the भरतवाक्य will lose its significance and the drama cannot win public applause ; whereas a poet wishes unhampered success of his dramas through age after age. So राजसिंह is not a name here. Further the opening benedictory verse of स्वप्नवासवदत्त (e. g. .... 'बलसखात्.....मुजोपातात्' ) pointing to the king or the king-like person as the object of आशिस्, shows that Bhasa's patron was before him ; (witness 'त्वाम्' in the singular here) ; Avimaraka's benedictory verse (e. g. ".....श्रीमान् नारायणस्ते प्रदिशतु वसुधामुच्छ्रितैकात्मनाम्") clearly shows Bhasa's king seated before him during the acting of his dramas (witness "ते" here). Then if before his patron his dramas read merely "राजसिंह" directly referring to his patron-king without any qualifying epithet, then surely it will insult his patron. And Bhasa cannot be guilty of this gross incivility. For he makes (in प्रतिज्ञाभाटक) इंद्रक hesitate to say merely योगेश्वरायण without any qualifying epithet, though इंद्रक was narrating master's words—योगेश्वरायण appreciates this and says "स्वैरमभिधीयताम् स्वामिवाक्यमेतत्" &c. And he was aware how to use the name of a high personage. So mere राजसिंह in Bhasa cannot refer to his patron. Lastly if राजसिंह is a name, then 'नः राजसिंहः' making "राजसिंह" exclusively their own, uttered by a subordinate is an outrageous incivility. So राजसिंह in Bhasa is not a name but a mere word which by उपमित कर्मधारय means the lion-like (best) king. So Bhasa's connection with राजसिंह of 3rd Century A.D. is impossible. Mr. Jayswal's connecting

Now the ear drops of a lady hang parallel to her body. Vindhya and Himalaya are therefore parallel to the body of Bhasa's earth. But these hills stretch east to west. Hence Bhasa's earth stretched east to west from sea to sea. Also, remembering that the ear-drops are worn one to the right and the other to the left ear of the wearer, it may be presumed with some amount of certainty (provided of course that the poet is not guilty of confusion in the metaphor of the verse), that the earth ( *सङ्घो* ) in the verse is Northern India. Again the scenes in Bhasa's dramas almost all lie in northern India. So it is sure that he was a man of Northern India and he flourished in some hoary past when the seat of learning was there with his patron king as well there ; and as we see that marriage with a maternal uncle's daughter is sanctioned in Bhasa's *Avimaraka*, so he was perhaps some time after Mahabharat (where Arjuna marries *सुभद्रा*, daughter of Vasudeva who was his maternal uncle) and after the time of king Ajatasatru (5th Century B. C.) who marries his maternal uncle's (Prasenajit of Kosala) daughter.

Yet another argument suggests us. *Gita*, incorporated in the *भौषपर्वण* of *सङ्घाभाषित* was during its popularity considered as a separate sacred book ; and to maintain its sacredness some laudatory verses were then added by some one other than Vyasa (for *गौतमाङ्गात्मा* belauds Vyasa there), under the name of Bhasa with Kanva Narayana (53-41 B. C.) is also baseless. Vaishnava poet's use of Narayana to refer to some other than Lord Vishnu is impossible and intolerable ; further "प्रदिशतु" in *आवमारक्त* as quoted above cannot mean "to rule" as Mr. Jayswal says. It here means 'to give', and nowhere it is used in the sense of "to rule". So we reject Mr. Jayswal's argument also.

of गीतासाहाय्य । Therein we find the following verse :—  
 भीष्मद्रोणतटा जयद्रथजला गान्धारनीलोत्पला शल्येन यादवतो कृपेणवहनी कर्णेन  
 वेलाकुला । अश्वत्थामविकर्णं चोरमकरा दुर्योधनावर्तिनी सोत्तीर्णा खलुपाख्वे रणनदी  
 कौवर्तकः केशवः ॥—(meaning 'what a pilot Kesava is ! The  
 Pandavas have indeed crossed that dire stream of enemies of  
 which भीष्म and द्रोण are the banks, जयद्रथ is the water शकुनि  
 is the rock, शल्य the alligator, कृप the current, कर्ण the shore,  
 अश्वत्थामन् and विकर्ण are grim sharks, दुर्योधन the whirlpool").  
 This verse bears a striking resemblance to the benenictory  
 verse of Bhasa's ऊरुमङ्ग, which runs thus :—भीष्मद्रोणतटा जयद्रथजला  
 गान्धारराजोपला (or—ऊदा) कर्णं द्रौणिक्पौर्णिनक्रमकरा दुर्योधनसातसम् । तीर्थः  
 शत्रुनदी शरासिक्तता येन पुवेनार्जनः शत्रुणा तरणेषुवः स भगवानस्तु प्लवः केशवः ॥—  
 (meaning "May that Almighty Kesava be your raft in  
 crossing your adversaries, the very same raft in which  
 Arjuna crossed his stream of enemies. That was indeed an  
 extraordinary stream having भीष्म and द्रोण for its bank, जयद्रथ  
 for its waters, शकुनि the king of Gandhara for its stones,  
 कर्ण for its billows, अश्वत्थामन् for alligators, कृप for sharks  
 and दुर्योधन for its floods"). The sloka of गीतासाहाय्य is an  
 adaptation of the language, style, metaphor, thought of  
 Bhasa's verse—only it has polished and remedied the  
 original (e. g. Bhasa compares जयद्रथ with water and दुर्योधन  
 with सातस् । And how can सातस् be thought separate from  
 जल ; in Bhasa's 3rd line of the verse शत्रु, appears as नदी and  
 केशव as प्लव ; in the fourth line however शत्रु is introduced in  
 its own character while केशव is still regarded as a पुव, which  
 is a blemish and so on). So Bhasa is the mine, and the  
 author of गीतासाहाय्य the miner. साहाय्य (majesty) of a sacred  
 'book as is usual was written when the book was *being  
 thought as sacred* ; so Gita was at least a century earlier  
 than the writer of this (गीतासाहाय्य) । Again this writer by  
 imitating Bhasa shows that Bhasa was *the popular and  
 standard author in this line* before Kalidasa ; for after

Kalidasa, his muse alone was sung by all. Thus Bhasa being already a *standard author*, perhaps preceded Gita by some decades of years. Lastly from after Ramayana, Narayana or Vishnu was the highest God, and Rama and Krishna were His incarnations. But after महाभारत only कृष्ण was being regarded as the highest God, and Bhakticult already in the process of development highly advanced ; in हरिवंश, कृष्ण is said as केशव (he being) regarded as lord or producer of क i.e. Brahman and ईश i. e. Siva) ; and during this period the Bhakticult of the Pancharatra also was in evidence as seen in Mahabharata. So Bhasa's Vaishnava views with नारायण (see लक्ष्मणव्यायोग, दूतवटातक &c.), चण्डेन्द्र (as in दूतवाक्य &c.) and sometime कृष्ण as the highest god (see बालचरित) and he having the title केशव as well (as above), and the title of पञ्चरात्र in one of his dramas show that in his time वैष्णवमार्ग was much in progress and कृष्ण in the way of being regarded as the highest god. But after Gita or at the time of Gita कृष्ण alone is the highest god of a vaishnava, so indeed Vyasa put the idea of personal god with कृष्ण there. Hence also Bhasa was perhaps a little earlier than गीता । Bhasa has no protest against Buddhism, whereas Gita stoutly protests against this as will be seen there, so also Bhasa preceded Gita and in his time Buddhists did not make any headway against Brahmanism Bhasa's Vaishnavism also is unlike that of Magha's or others of middle ages ; so also his high antiquity is certain. His epic style, deviations from Panini &c. also support this. The main argument however, of Bhasa's high antiquity is based on Kalidasa's date as 2nd Century B. C. (See Introduction of our Sakuntalam).

Bhasa was a believer in the philosophical creed of the Sutra (literatures) combined with Bhakti of the Vaishnavas as seen in Ramayana, Purana, Mahabharata or Pancharatra &c. Though he has not



said anything about creation or relation of जीव and ब्रह्म directly, still we infer this from his Bhakti on नारायण or कृष्ण as the highest god, and from his belief in the Brahmanical systems of power of sacrificial oblation (Bal. Char. V 7), of Sradhcult (Prat. V &c.) as in Manu and Puranas. Similarly he refers to Brahmanical rites and customs and the prominent position gained thereby in Pancharatra I, 6 and in Madhyamavyayoga, 9. Time and again he shows familiarity with the sastras (vide Swapna. VI. 16 &c.), with the power of कर्म (Karna I 19). In Balacharit through chamberlain's mouth and in Pratima I. through Sita Bhasa revolts against lies even on jest and so on. He has great resignation on Fate which he takes as Provident's dispensation like a true Bhakta (cp. "कालक्रमेण जगतः परिवर्तमाना चक्रारपङ्क्तिरिव गच्छतिभाग्य-पङ्क्तिः"—Swapna I. 4), belief on the power of God (cp. "ईश्वरः स्वस्ति कुर्वन्तु"—Bal I). He also believed in the force of कर्म of this life (पुरुषकर) and of previous lives (दैव) and knew that the prevalence of one over the other was due to the strength of पुरुषकार or दैव (cp. दैव' पुरुषकारेण वक्ष्याम्यहं ब्रूवम्"—Balcharit If 14 and "दैवगतिगतेन" in Abhisheka). But our poet seems to attach greater power and force on दैव (cp. "यत्रैः शुभैः पुरुषता भवतीह नृणां । दैव' विधानमनुगच्छति कार्यसिद्धिः" Avi. III). Thus he was also a believer in वर्णाश्रमधर्म with भक्ति on ancestors (Bal. I, 5) on ब्राह्मण (Karna I) or ब्राह्मणवचन ( ब्राह्मणवचनं न मया ज्ञानपूर्वम् ), on नारायण or कृष्ण as the means of highest good for जीव\*, had strong resignation on his lord, struggled hard for uplift of self and men relying on कर्म, and followed the ethics of Dharma Sastras (cp. Bal II. 25 &c). In all these points Bhasa helped Gita's development, he had also helped Gita's development by taking दामोदर as the highest god and all being his incar-

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\* (See बालचरित V. 18, 19, I, 6, 7 ; दूतवाक्य I, 43, अभिषेक IV etc).

nations ; and indeed his दामोदर took births in several yugas for protection of the good and destruction of the evil as in Gita IV. Cp. 'शङ्खचौरवपुः पुरा कृतयुगे नाम्ना तु नारायणस्त्रैतायां त्रिपादाः तत्सुवर्णो विष्णुः सुवर्णप्रभः । दूर्वाश्यामनिभः स रावणवधे रामो युगे द्वापरे नित्यं योऽञ्जननिभः कलियुगे वः पातु दामोदरः ॥"—\*Balacharit I. 1). Thus as said before though to him नारायण is the highest god, still here his नारायण is a representation of दामोदर or कृष्ण as the highest one—all (including राम in Pratima &c), being thus his incarnations. Those who belittle Bhasa's antiquity say "neither the herd-god Krishna nor Rama is known to us as incarnations of विष्णु in inscriptions dating before the christian era" But the quotation of Ramayana, referred to in our Evolution of Gita pp 71 where राम is said as अवतार of विष्णु—he is कृष्ण &c, vitiates this remark. Again some (like Prof. Winternitz) say that to Bhasa कृष्ण and राम are incarnations

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\* We analyse the above sloka of balacharit to support our point. The main sentence is—दामोदरः वः नित्यं पातु । Who is दामोदर ?—कलियुगे अञ्जननिभः । Is this all ? "शङ्खचौरवपुः पुरा कृतयुगे"—he was white like conch and milk in Satyayuga. What was his name then ? नाम्ना तु नारायणः । Anything more of him ? सुवर्णप्रभः त्रैतायास । His name then ? त्रिपादापि तत्सुवर्णो विष्णुः । Any other incarnation of him (i. e. of Damodara) ? Yes—द्वापरे युगे दूर्वाश्यामनिभः । what his name then ? रावणवधे रामः । [N. B.—Bhasa's दामोदर is कृष्ण, for in कलियुगे he is himself अञ्जननिभः । Here the epithet दामोदर is chosen to represent Bhasa the Bhakta's highest god, for the incarnations are named in point of change of colour—and दामोदर giving no idea of colour, is colourless].

Bhagavat's (x. 8.9.) sloka (e.g. "आसन् वर्षास्त्रयोऽक्षस्य शङ्कतोऽमुयुगं ततः । शुक्लोरक्तस्योपेत इदानीं कृष्णतां गतः ) is also in favour of our above Exposition.

of the highest god विश्व; his अभिषेक नाटक speaks of राम as पुरुषोत्तम and नारायण; but as seen above to Bhasa दामोदर\* is the highest one—all others being his अवतार। So we may also say that Bhasa was in a period when कृष्ण was just being regarded as an incarnation i. e. just after our Mahabharata." Bhasa's salvation though not mentioned explicitly was surely like a Bhakta's Mukti.

All later authors have eulogised Bhasa as a well-known author or dramatist (as we have seen before), but none not even tradition or the poet give any account of his own self. However from a study of his works we conclude and summarise that Bhasa seems to be an orthodox ब्राह्मण, a staunch supporter of वर्णाश्रमधर्म a firm believer in the practice and efficacy of यज्ञ, of social rites and customs as seen in the smritis, of political measures as depicted in Manu VII. VIII &c. an ardent worshipper of गीर्वाण and of superiors. He was also a true vaishnava and a scholar of the northern countries, as seen before. His ignorance and reticence about south and perfect knowledge of the northern countries also proclaim the poet to be a northerner where he carried on his literary career under the benign patronship of a king. This much only we can gather from his works.

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\* Gita's and Bhasa's proximity is also borne out from language, style &c—cp प्रहसित in Part I and in Gita XI, also cp. "सुखदुःखेन मोक्षितः" of Bhasa with Gita's 'सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः'; परस्मैपदो use as प्रतिजानीमः etc in both, &c.

## III. THE STORY IN BRIEF.

(a) Bhasa's Pratimanataka's story here is as follows :—when Rama's coronation was going to be celebrated, Dasaratha was told something by Manthara (the maid servant of Kaikeyi). Then coronation was withheld, and instead at the instigation of Kaikeyi Dasaratha was compelled to banish Rama to the forest (for a period of 14 years). Lakshmana and Sita being informed of this followed him as thier कर्तव्यकर्म । Dasaratha however died due to the bereavement of his favourite son Rama. Now Bharata was informed to comeback here and he having returned to Ayodhya from his maternal uncle's house saw his father's portrait hungup along with his ancestors in the picture-hall (प्रतिमा-गृह)\*. This led him to believe of his father's death and he now having known the cause of this took Kaikeyi to task. Then along with Sumantra (the charioteer) Bharata went to the forest to meet his elder brother Rama and returned therefrom after getting Rama's permission to coronate his पादुका (sandals) and himself to act as a mere deputy. During Rama's exile in the forest Ravana the Rakshasa King of Lanka, abducted Sita under the guise of a mendicant, and Jatayu who approached to Sita's rescue fell down and yielded to the attack of the Rakshasa (Ravana). Then Jatayu dies and Bharata being informed of this by Sumantra resolves to go to Lamka to help Rama. Rama, however in the meantime defeated and killed Ravana through the help

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\*From this the drama owes its name as प्रतिमानाटक । This is because importance is attached to this fact.—But this has no very serious connection with the development of the plot here. See under the title also.

of the monkey legions, rescued Sita and returns to his **चात्रस** (his original **चात्रस** at his **वनवास**) । Having come to know this Bharata, the mothers and subjects all go out to meet him. Then after the meeting Rama takes back his kingdom and is duly coronated, and becomes ready to go to Ayodhya by the **पुष्पकराय** ।

## (b) THE SUBSTANCE OF THE STORY ACT BY ACT.

In Act I, Sita out of curiosity adorns herself with a **वल्कल** accidentally got. Then (when arrangements for Rama's coronation were being made) she and Lakshmana were informed of Rama's **प्रवास** (exile in the forest) at his father's words (and under instigation of Kaikeyi). At this Lakshmana was furious against Kaikeyi, Rama appeased him. And he and Sita too followed Rama in his **प्रवास** as their duty.

Act II then speaks of Dasaratha's pitiable last condition at the departure of Rama.

Act III describes Bharata's arrival at Ayodhya from his **ना लाजय**) and he having seen of his father's portrait hung up at **प्रतिमागृह** along with his ancestors infers father's death. He then knows everything from **देवकुलिक** and meets the mothers (and chides Kaikeyi).

Act IV records the incidents of Bharata's going over to Rama along with Sumantra and his return to Ayodhya therefrom after taking Rama's **पादुका** and his permission to coronate these during his absence.

Act V states Sita's abduction by Ravana in the guise of a mendicant ( **भिक्षु** ) and Jatayu's encounter in obstructing and opposing Ravana.

Act VI informs us of Jatayu's fight and death and Bharata knowing this calamity from Sumantra resolves to go to Lanka to help Rama.

Act VII then narrates Rama's victory over Ravana and his return to his आश्रम (made during वनवास) with his consort Sita. Now being informed of this news Bharata his mothers and the subjects all go out to meet him. Then Rama takes back his kingdom (राज्य) from Bharata and is duly coronated and lastly पुष्करवत्स appears there to take all over to Ayodhya.

#### IV THE SOURCE OF THE STORY OR THE DRAMA

This Pratimanataka is based on the Ramayana, mainly on the facts of अयोध्या and अरण्यकाण्ड, just as Bhasa's अभिषेक-नाटक is based on the materials of किष्किन्धा सुन्दरा (सुन्दर) and युद्धकाण्ड. The following however are deviations from the Ramayana—

(1) Seniority of Lakshman is a deviation from Ramayana but based on पञ्चपुराण ।

(2) Order of lineage (e. g. दिलीप, रघु अज दशरथ &c. as seen in प्रतिमादृष्ट) is also based on हरिवंश and पञ्चपुराण (पातालकाण्ड); (and both these points are adopted by Kalidasa in his Raghuvarsam).

(3) Knowing of Dasaratha's death from the portrait in the प्रतिमादृष्ट is also perhaps taken from some पुराण । In original Ramayana, Bharata assumed of दशरथव्यापत from the vacancy of his room and then knew of the whole fact from Kaikeyi and then took her to task.

(a) Bharata's knowledge of सीतापहरण from सुमन्त्र and his resolve to go to help Rama is also a deviation from the

Ramayana. This seems to be our poets own creation to heighten the pathos of the drama, so also is his invention of काचनक्षत्र to abduct Sita. It is to simplify development of the drama.

(5) Rama's re-assumption of राजा from Bharata and his coronation in the forest hermitage where he resided during-exile is also our poet's own invention to raise Bharata in the estimation of all and to relieve Bharata of his राजभार and to glorify the hero (Rama) for fulfilling the order of his father, just as creation of दुर्वासः शाप in Sakuntala by Kalidasa is to continue the drama and to purify his heroine Sakuntala (See Intro. on Sakuntalam).

Thus mainly Ramayana and secondarily पद्मपुराण with the poet's own additions are the sources of this drama. Similarly the वल्कल—incident, Satrugna's presence at the coronation, Dasaratha's vision of his ancestors in Act II, are our poet's own, for his dramatic purposes.

## V. MERITS OF BHASA WITH SPECIAL REF. TO HIS PRATIMA AND SWAPNANATAKA.

The merits of Bhasa that go to make him the teacher of poets and dramatists are his lofty ideas, witty sayings couched in simple but appealing languages, natural descriptions high social and religious views, characters and ideas in forceful lucid languages (see also sec. I Bhasa's fame). Thus Mm. Ganapati Sastri observes "Bhasa's unrivalled merit lies in the delineation of the real nature of things in their varied conditions by sweet apt lucid words suggestive of lofty ideas. And of his 13 natakas, Swapna and Pratima-natakas are the best. The former is full of विप्रलम्भ प्रकाश and the latter is full of Karuna Rasa and Rama the चोरोदास hero here is

painted as a Dharmavira also carrying out the mandates of his royal father. Again the life-like reality and high ideas of these dramas are quite unparalleled and the characters as if move before the very eyes of the reader. The Pratima shows all the characters in a more elevated atmosphere than their portrayal in Ramayana. Here in Sita we have an ideal wife. In one word, all his characters are human beings and portrayed in a life-like manner as in our Sarat Chatterjee's novels. The plot is wellknown and suited to serve the purpose of the drama. The style is natural flowing and simple. In spite of some few obscure sentences and grammatical anomalies, the sense never suffers. And in spite of violation of the laws or canons of dramaturgy Bhasa's dramas, are full of appealing conversations, simple but natural descriptions as in Svapna I. 16, Pratima III. दुना चावन्तोव &c., and full of lofty ideals and life-like noble characters, and everything go to help the development of the plot. Hence, as also being full of भूमिका and पताकास्थान etc. (see sec I ante), Bhasa's drama have won him great fame and later sanskrit dramatists including Kalidasa were influenced by his writings. These two dramas can rank with the best of Indian dramas. The plans are well conceived and arranged. The plays and the characters are coherently noble. From tense tragedy comes out smooth real comedy. In both the heroines suffer and sacrifice for their husbands. For these reasons and for ennobling ideas and feelings (as already said), these are the best of Bhasa's dramas.

Thus as Swapnanataka became the source of Ratnavali, so Pratima and the others too perhaps supplied imageries to some incidents in our Sakuntalam and Uttaracharitam, (See our Uttracharita and heading VII below).

[N.B.—As regards the merits of Pratima-nataka, Mr. Pusalker remarks "making a survey of the Pratima, act by



act one will be wonder-stuck by the artistic development of the plot by skilfully representing the familiar incidents in a different light and by the talent of the poet in bringing various dramatic incidents and ironies, and in raising the passions and pathos to high tensions and then giving them a new turn ; compare the pathos and dramatic effect in "कमप्यर्थं चिरं ध्यात्वा वक्तुं प्रसूयिताधरः..... अनुज्ज्वल वन गताः" here.

Mr. Keith calls this as a dull scenery of रामायण । But we disagree ; for it differs from रामायण in very many points to bring about dramatic effect. Dr. winternitz agrees with us].

## VI. DEFECIENCY OF THE PRATIMA-NATAKA.

This drama is named Pratima-nataka, for from the sight of प्रतिमाग्रह, Bharata was aware of his father's death and made up his mind to meet Rama in his exile, and thus this contributes to the development of the plot to some extent. But it is not a turning point to make the name aptly significant. Bharata could have gone out to meet Rama after hearing of his father's death &c. Another deficiency here is that no clue is given when this प्रतिमाग्रह was erected and who hung up Dasaratha's portrait there and when was it done ? We are to assume that प्रतिमाग्रह was erected by Dasaratha when Bharata was in his मातुलग्रह and his portrait was later hung up there by his trusted officers. Want of unity in time is a great blemish in this Bhasa's drama. Thus here the period of 14 years is made to cover here a period of a few days only. When the first act is over in Chaitra—See Ram. Ayodhya, as Mr. Kale says, Bharata returned to Ayodhya within a few days i.e, in वैशाख शुक्लपक्ष and arrives at the प्रतिमाग्रह at noon when the Devakulika was

taking his day meal. He then in Act IV expresses his intention to go out for Rama without going to अयोध्या in direct violation of Ramayana incidents, indeed he starts in the evening. This is closely followed by Sita's abduction in Act V. though Ramayana hints that this took place in the 13th. year of Rama's exile. Similarly Act VI and VII cover one day each (see VII "अद्यैव यास्यामि पुरोमयोध्याम्"—sl. 14) though acc. to Ramayan these incidents are separated by several months. Again the object (बोज) of the drama is Rama's राज्याभिषेक. Thus chamberlain says "राजस्य अभिषेकसम्भारा आनीयन्ताम्". But it is made to stand in the first act, lies dormant in later acts—in acts II, III, IV. Bharata plays the main part, being quite friendly to Rama the principal hero of the drama. Thus the बोज in III here is नष्टप्राय only revived by Bharata's refusal to himself accept the राज्य. In IV Rama refuses it and prefers to observe विवशान्ता by remaining in the forest for 14 years. Then बोज is thus dormant and is made complete in Act VI only when circumstances were favourable in this direction. Thus the development of the plot is rather defective. Further there are grammatical anomalies and obscure sentences. But in spite of these defects in the construction, the drama succeeds owing to free flow of ideas and Rasa (रस) or sentiment (i. e. करुण रस), important terseness of the events, proper delineations in simple free lucid languages, proper succession of matters, and noble portrayal of characters &c.

#### VII. PROBABLE INDEBTEDNESS OF SAKUNTALAM TO PRATIMA-NATAKA OR THEIR SIMILARITY.

As already said Kalidasa seems to be indebted to Bhasa for several ideas and imageries etc. But Mr. Pusalker has

rightly pointed out that though Kalidasa may take ideas from Bhasa still he presents these in quite a different garb owing to his superior genius. Thus in *Sakuntala* we have the lines प्रभविष्य 'अपि न पी वद्धंति', 'प्रथमः कल्पः' 'आर्थे इममेव शोषकाल-मप्यहं वसेयतां वाचन' etc, as in Bhasa's *Pratima*. Also note that the name of रामाभिधान and प्रातःहाररश्मी as in भास,—the characters of Rama and Dushyanta as lovers, and Sita and Bharata as devoted wives. The intention to observe and copy the same are similar in both. Then the imagery of बल्कल in the *Pratima* is followed by a similar one in *Sakuntala* I (चक्रवर्त्तुः 'कालेन हि मयराणां मण्डपः साकशीनाम्' and 'सर्वशोभनी' युद्धमग्नः &c.). The incident of जल-सेचन is found in both, the former is treatable (see *Pratima* V.sl.3) and Kalidasa makes it as undecidable by *Sakuntala* (see sak I 16 इदं किञ्च न भवत्येव वयं या सम्यक्षम कर्तुं भिच्छति &c.). In both रथगति are similarly described (Sak. and Part III), trees are regarded as children and are addressed during departure and in both towns and creepers express sorrow at the departure of their fathers. Again in *Pratima* (VII) Sita says of the want of confidence on Bharata by the deer herd, just as in sak V *Sakuntala* says of this to the bewildered King. Both end in meeting after separation and vicissitudes of the *पञ्चक* and the *सप्तमक*. Lastly the prakrit and natural style in both are of same nature.

[P. B. With regard to Kalidasa's indebtedness to Bhasa Mr. Ganapati Bhatti further remarks "the incident of the curse of Durvasa and the happy reunion of the lovers at the door of Maricha found in *Sakuntala*, follow the *Asvamedha* where the curse of Chandabargava and the meeting again of the lovers at the door of Narada are described in the same manner"].

## VIII. THE LESSON (INCLUDING THE SOCIAL CONDITIONS ETC.) HERE AND IN BHASA'S DRAMAS.

From Bhasa's dramas we learn that political and social interests were at the time given preference to self-interest. Hence in Swapnanataka for Udayana's sake and kingdom Vasavadatta sacrificed her personal interest and happiness. The king too brooked this when he learnt of all this plan from yaugandharayana (cp 'प्रच्छाद्य राजमाहिषौ वृपतेर्हितार्थे काममिदं कृतं मया' —Sv. VI. sl. 15). In pratima too we find sacrifice of Rama and Bharata ; people at this time preferred सत्यपालन and प्रजारक्षण &c. to self interest, cultured martial and heroic spirit, followed truth, sacrificed self to society and kingdom. Love for husband, brother, son etc was pure, respectful, divine and not passionate only as in later and present age (compare Bharata's love for Rama and his observance of duty all along ; also mark Rama's पित्रसत्यपालन here). Then relation of husband and wife and their love too were pure ; men appreciated पित्रव्रत, सौमित्र, पातिव्रत्य (see Pratima VI V 20) and these won merit for the persons cultivating these ; culture of various shastras (see prat), also resignation on providence, faith on shastras and saintly utterings, and on testimony (see Sv. I. 4 and 11) and on inevitable force of destiny (see Sv. VI. 10) were taught to men ; and so these germinated in men's mind in general to make them religiously disposed. But then they had belief on पुरुषकार and उत्साहवर्क (see Pratijna I. 18). All actions and worldly affairs were based on religion and virtue as well (see Sv. IV. sl. 9 Av. I 12 &c). The kings regarded protection of kingdom and subjects (as in Pratima) as a duty and did it by all means by resorting on यत्न even, and also by destroying the invading enemies (see Sv. V.

12. Pancha I. 3 and 4 &c.) and they are to find the stability of their own राजा—cp “परचक्रं प्रशस्यन् and “राजा प्रशस्तः न.” &c. Thus the kings were highly respected by all as it should be (see भरतवचन of Sr. Pratima &c). In short people had faith on parents (cp सधामवायोग I. 37), on ancestors, on Brahmans on sraddha rites (see Prat. V. ; Avi VI.), on Dharma shastras (see Prat V) ; they sacrificed for cows ( पक्षरात्र, II. 5). They believed that यज्ञ, धर्म, सत्य keep in men and society (see Pancha- ratra III. and I 23, Avi VI. 19 &c). As the poet demanded these from all, so he advised culture of वेद, क्षत्र, योगशास्त्र &c. (Prat. 8). He also for proper upkeep of family, society and nation demanded monarchical form of government (see Prat. III 23). In one word society went on smooth being based on धर्म as in Ramayana and Mahabharata period. Hence also we like to place our poet in a very hoary past age of religious and moral cultures and upheavals.

## IX. CHARACTERS OF THE PLAY

Dasaratha—This King of Ayodhya, the father of Rama, Bharata and other brothers, is represented as full of merits (cp “म खलु निवृत्तधीमान् न पिता च”—Act IV. 21 ), a heroic fighter equalling the great gods even (cp “गत्वा पुनः” स्वर्गोत्थरि- मन्वन्तः सन् समन्तैर्मातृव्यात्मभिः” Act IV 17 &c ), dutiful to the subjects and all, as well as affectionate to his sons, specially to Rama. Thus owing to his promise he sends Rama to वन- व्रत no doubt but dies out of शोक for this his most favourite son (cp “पुत्रव्रतशोकाघना दग्धहृदयः”, “दुर्गं दशरथं नेतुं कालेन प्रंथितारथः”, and “मन्दोदरः सङ्गं वसन समयो समाप” &c), perhaps out of पतनोद, he even hesitated to send Rama to an exile and keep his promise to केशी (cp. “मन्यवश्चनरश्चयपरं वामभरणां गच्छन्तसुपावर्गं यितुमशक्तः...समुद्र-

यद्वै जयानः" ); but it is Rama who won't hear anything but deliver his father from a wrong step, by following पित्रसत्यं । Dasaratha had a proper estimate of his sons etc (cp. हा वत्स राम जगतां नयनाभिरास हा लक्ष्मण सलक्ष्मणसर्वगाव । हा साधि मैथिलि पति-स्थिराचलदृष्टं" ); he was so unnerved in sending Rama to वनवास that he thinks himself as ill-famed ( cp "रामेण परित्यक्तः लक्ष्मणेन च गर्हितः अयथोभाजनं लोकेऽहम्" ), and on the other hand hence he villifies Kaikeyi as 'वने बाधो च कैकेयी' । As a pious wise king he rightly apprehended Sita's danger in the forest (cp वद्धावाप्यरक्षानि सनाथेषा भविष्यति ) । His climax of filial affection is seen by extreme affection in return from Rama and others on him (cp "वाप्यस्तमितकण्ठत्वात् अनुक्रौव वनं गताः" )

Sumantra—He is the charioteer of King Dasaratha. He takes Rama etc to the forest and reports the sorrowful attitude of Rama and others while they alighted from the car in यङ्गवेरपुर on the Ganges and proceeded towards the forest. He had a love for Rama and his brothers, so Rama's departure shocked him to the quick (cp. "गता राम. त्यक्तोऽहमपि जीवितैः" III). He is broad-minded (see III. 14), a good adviser and well-wisher to Bharata and others, and obedient and devoted on Dasaratha (cp तस्मिन् नृपतौ विपन्ने जीवांसि युवस्य रघस्य सूनः" III. 16). He is also represented as शास्त्रज्ञ and an upholder of monarchical form of government (cp "गोपहीना यथा गावो...एवं नृपतिहीना विनायं यानि वै प्रजाः"—III. 24). He is a shrewd observer of human nature and so rightly estimates the merits of Rama, Bharata and his ancestors (cp "दैत्येन्द्रमानमथनस्य नृपस्य पुत्रा यथोपयुक्तविभवस्य नृपस्य पौत्रः । आता पित्रः प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पद्याप्रयाति" IV. 2). Thus his description as well of Rama, Sita and Lakshmana is vivid (cp सत्यं शीलं च भक्त्यै वै विवक्षन्त्यस्यता"—IV. 4). He is noble as well and advises the princes to be so (cp "कुमार च ल गुरुजनापवादमभिधातुम्" ) । He wishes prosperity to his master's family (cp "यदि जीवांसि तावत् प्रयातिष्य" ) and ever

avoids to become an ill-reporter (see IV. 15 "यद् यथात् प्रव-  
चाभि" &c).

Rama.—Rama is the hero of the drama and is represented as a high valiant prince ever ready to follow truth to the letters (cp "यः कुरुते यदि पितृवचः कस्तद विमयः" Act I) and to punish the wicked. He is obedient to his parents and superiors, sacrifices his own interest for brothers, wife etc. He is an unrivalled warrior, the killer of Ravana (cp रावणाख्यप्रसंगः). He is lovely in appearance and in merits and dreadful internally to his foes and the wicked (cp 'रामाभिधानं' मोदन्त्यां शशाङ्क-  
भिषिञ्चता' 'जगतां नयनाभिरामः' and "विभौषणात्मा", &c also comp "सत्यसत्यं जितक्रीड विमलसर जगत्प्रियः गुरुद्वयवर्णयुक्त—" Act II &c). He very aptly gives vent to his feelings and has a keen observation over human nature (cp शरीरैः प्रकृतिरुदयं स्वजनसंघा") He is a fine observer of nature as well (cp कर्णे त्वगपङ्कजश्रवण-  
सुप्रपाणी). He is ever dutiful as well and avoids निन्दावाद of his superiors (cp 'न मातुः परिव्राट् श्रोतृनिष्ठासि ) and supports कंठियो for her prayer to send him to an exile for a period of 14 years (cp "युक्ते विपरितं राजा पुत्राय यदि याच्यते । तस्या लोभोदय नास्ति न भ्रातृजा-  
पहारिणाम्"—Act I), even at first he can't believe all this as due to Kaikeyi's meanness (cp "यस्याः यत्कृतं भर्ता...फलं कमिन्  
कृद्वातस्याः येनाकायं करिष्यति"—Act I). He delights in his वनवास because it will save a lot of troubles in various spheres and his brothers will be able to enjoy भोग (cp "वनगमनं नरानः पार्थिवस्य  
...ससं वाक्यमाहः स एव न परिभोयैर्विचिता धातरी मे" I). Rama thus ever sticks to सत्य and कर्म ( "कराव्यव्येष्टवैभवं मे वासं मोदया दत्तम्"—  
I. 24 and "यत्कृतं वनं सारथिः" I. 28 &c); and he is endowed with shastrie knowledge (see sl. 29. Act. I). In spite of all his qualities of body and soul he is painted as hesitating to take राज्यभार from his father and this lowers him as an obedient and dutiful son (cp ततोऽनन्तरं रामाद्यु चतुर्नयनं वासनाजगदोः स्त्रीः  
मार्गैराद्य यावत्"—Act I); his thinking as relieved of कर्म बाधा

by his exile is not in good taste (cp दिष्टा स एवास्मि रामः महाराज एव महाराजः) । Again he goes to forest by not taking विदाय from his father. This is also a lapse of duty with him (cp “गनेषु खसासु राजा नः शिरःस्थानानि पश्यतु”); but his other noble qualities make up for this defect. Thus he has great regard and affection for his father as is seen in Act II. sl. 17. To him his wife Sita is a loving friend, a सखि—a सखा (cp “यावदिदानीं नैथिलीं पश्यामि”) । And he discharges his duties for wife by killing Ravana. His fraternal affection is unparalleled (see sl 16 in Act IV) and takes Bharata as equal to his father and himself and never minds for Bharata’s राजाप्राप्ति, so he is overjoyed when Bharata meets him in the forest. He is calm in judgment and remains unperturbed even when अभिषेक was suddenly stopped and thus he was able to pacify enraged Lakshmana in a nice way (see Act I. sl. 22 &c). He also takes प्रजापालन as his कुलधर्म and does everything on the line of धर्म (cp “धर्मो लोकापरिचयश्च अभ्युपेतम्” Act VII). In one word his obedience to father, his self abnegation, his love for wife brothers and subjects, his readiness to follow कर्म and his noble mindedness will make him an ideal and popular hero of the play.

Lakshmana—He has great love and devotion for his brother. This natural love for Rama made him indignant towards Kaikeyi when he heard of his अभिषेक being stopped by Dasaratha, at the instigation of Kaikeyi—(cp युवतराहित लोक कर्तुम्” I. 18). Thus his love for Rama is sincere and deep (cp अपि दृष्टत्वा निष्कारणावहितवनवासं सौमित्रम्—VI). He steadfastly follows Rama in his वनवास as well like his छाया (cp ‘गुरोर्मपादशु-च्युताम्’—Act I. 27 छायेवानुगम्यते II)—He felt joy in serving Rama and Sita, and in good deeds. Thus he approves of Sita’s following of Rama in his वनवास (cp “अनुचरति शशाङ्कं राहुदीर्घपतारा ...मर्त्यनाथा हिनायकः” I.25) and appreciates Bharata’s great deeds



in the various spheres of his life. Thus he is a recogniser of merits in others. In fact his implicit faith or resignation on Rama alone will make him famous for all times.

Bharata—Next to Rama comes the character of Bharata and in some respects he is more skillfully drawn by the poet. His reverence and love for his father and brother Rama is unique and unparalleled (cp अयोध्यामटवीशृतां पिता धाता च वर्जिताम्" III. 11. दयिता धातरो न सुः, "नायोध्या तं विना सायोध्या यत्र राघवः" III 25. "किं तवाशरीं न पुनः"). He is enraged and full of shame when he learns that it was his mother who did all this (cp III 12) and for this act of his mother, he disowns her as such and says that a mother should be अमाता if she is unfaithful to her husband (see सावद्रोहादस्तु माताप्यमाता in Act II. sl. 19). But his attitude to गुरुजन is always reverential (cp न मया गुरु-वचनमतिक्रान्तपूर्वम्) and his devotion on deities firm (cp कामं देवतमित्येव युक्तं नमयितुं शिरः III 6). He like Rama is a keen observer of facts (cp द्रुमा धावन्तीव रजशाश्वोदभूतं पतति पुरतो नानुपतति" &c III. 2), and hence takes Rama as lovely-like the moon. (cp रामाभिधानम् जगतं शशाङ्कम्"—IV. I.)—to him his elder brother is a god indeed (cp "तमहं दृष्टुमिच्छामि देवतं परमं मम"), and he sympathetically feels for his brother in his bereavement (cp कौसूतचन्द्र इव खे प्रभया वियुक्तः VI. 12). For all these various qualities of Bharata and specially for his सावद्रोहादस्तु, sumantra says "धाता पितुः प्रियकरस्य जगत्प्रियस्य रामस्य रामसदृशेन पथा प्रयाति" (Act. IV. 2), he out of duty acts as Rama's deputy and rightly protects राजधर्मं and वर्णाश्रमधर्मं (cp "चत्वार्षीं वर्णानामभयमिव दातुं वावसितः"—IV. 7. also see V. 1). With all these noble qualities of the heart, being a गुणनिधि (see v. 1) he was majestic in appearance as well (cp "नररतिरयं देवेन्द्रः वा ख्यं ननुसूदनः"—Ac IV 8); moreover our poet makes Bharata as equal to Rama (see above) and to Dasaratha as well (cp "तं चिन्तयामि नृपतिं सुरलोकयातम्" IV. 22). To such a person Sumantra-Rama, Lakshmana and Sita had

thus profound affection. In short Bharata's self-sacrifice, his devotion and love for Rama and his shame for mother's shameful act have made him an ideal brother of our hero. He accepts his mother as such only when in Act VI he learns that this step of his mother was due to सुनिशप and so a dispensation of providence. He then begs pardon of his mother (cp अन्व यद् धातुर्द्विधात् समुत्पन्नमनुना मया दूषितामभवती तत् सर्वं सर्वं यित्वा—Act VI).

Sita—Sita the heroine of the play is the poet's ideal creation; she is really devotion and character incarnate. She has no fault at all. She is endowed with all the qualities of the body and the mind (cp भट्टिनि सर्वशोभनीयं सुदृढं नाम I &c). To her husband is all-in-all (cp वनमपि मे प्रासादः). Thus Sumantra and Dasaratha say of her as “शीलं विदुर्भवत् स्थिता” and “हा मैथिलिपतिस्थित-चित्तवृत्ते”; and understanding this firmness of her Lakshmana approves of her वनागमन with Rama saying “भक्त्या वा हि भाव्यः.” She is a pure chaste and an all-honest lady who does not brook injustice even on jest (cp “पापकं कृतं गच्छ नियतिव” &c). Not only this Sita is knower of worldly ways here (cp ‘वृद्धतान्तानि राजकुलानि नाम’—Act I) and understands coming events beforehand and as if for this she wore वल्कल accidentally got before Rama's exile is declared (also compare—“उज्जिताभिषेकस्य आया-पुत्रस्य अनङ्गलमव मे प्रतिभाति”). This is because she is pure like fire and holy like ganges water. Hence she rightly recognises Rama's implicit obedience for his father (cp “तर्क्यानि आः पुत्रेण महाराजस्य पादयोः पतितमिति” Act I &c). Being her-self full of truth or merits, she takes others as such (cp “तादृशो जनो लोकं न मन्वयेत्” I &c). For these qualities she is a सचिव & सखा of राम। For this reason also she likes राम to be a prince ever, and Dasaratha as king (cp “प्रियं मे। महाराज एव महाराजः, आः पुत्र एवाः पुत्रः”), and in her simple way, she takes the वनवासवृत्तान्त of Rama as only a sorrowful incident and not more. Her be-

haviour is ever just ; as Bharata has high regard for her, she takes him as a son as if (cp “अयं स्वयं गच्छतु मानहेतोर्मातेव भावं तनये नवेच्छा” IV. 13 &c). Being full of all merits, she is represented as a स्त्रीमय तेजस (cp “इदं तत् स्त्रीमयं तेजो” IV. 14) ; and Bharata rightly says of her as “अपि दृष्टं द्विधामृतमरुद्धतीचा‘रवम्” and Rama remarks “जगति गुणसमयां प्राप्य सीतां विशुद्धाम्” VII. 2 she is here all-tender all-beautiful and all-noble and ever sweet-tempered and is a glory of womanhood.

Kaikeyi—She is a Queen apparently full of selfish and cruel motives ( cp “वने वान्प्रोव कैकेयी” &c ). To make her son a King she takes full advantage of boons from her husband and does a deed which makes herself, her son and husband too as ill-famed, not only this which causes death even of her husband. For son she can do anything and everything. But the action being unjust, her son too chides her for this and resolves not to recognise her as his mother. But the poet to relieve the readers of having such a base character gives a great redeeming feature in her character and makes her take this step owing to nature’s ordain in मनि-शाप on Dasaratha and not for selfish motives or out of greed. Besides the poet says that it met the approval of Vasistha Vamadeva and others. In this way Bharata is made attracted to his mother and prays for pardon for being rude on her by knowing her motives. But such defence of Kaikeyi by our poet is indeed weak. Anyway she is not a great lady but better portrayed like other characters than in रामायण ।

## DRAMATIS PERSONAE

### I. Males—

1. King Dasaratha ( King of Kosala or Ayodhya ).
2. Rama, Lakshmana, Bharata, Satrughna—Dasaratha's sons.
3. Sumantra—Dasaratha's Charioteer.
4. Ravana—Rakshasa King of Lanka ( as a mendicant )
5. Chamberlain.
6. The guard of प्रतिमागृह called देवकुलिक ।
7. सूत of भरत ; भट (guard or officer), सुधाकर (a white-washer), तापस ( an ascetic ), द्व्यतापसौ (two old ascetics who describe fight of रावण and जटायु), नन्दिलक (an attendant of the ascetic or तापस ) ।

### II. Females—

- सीता—The heroine of the play—Rama's wife.  
 कौशल्या—Rama's mother.  
 सुमित्रा—Lakshmana's mother.  
 कैकेयी—Bharata's „  
 अवदातिका—a female friend of सीता ।  
 चेटो—an attendant of सीता ।  
 प्रतिहारो—a female door-keeper.  
 विजया }  
 नन्दिनिका } —female attendants of कैकेयी  
 तापसो—a female ascetic

## The Title of the Book.

### प्रतिमानाटकम्

प्रतिमा here refers to the प्रतिमागृह (the Hall where portraits were hung up) by लक्षणा । And नट ( अथर्ववेदने चुरादि ) + एव लु कर्त्तरि = नाटकम् a drama. 'देवतानां मनुष्याणां राज्ञां लोके महात्मनाम् । पूर्ववृत्तानुचरितं प्रख्यातोदात्तनायकम् । प्रवेशकविषयकम्भादिभिः सन्धिभिरन्वितम् नानाभावरमैराढ्यं नाटकं सुरयो विदुः' ॥ प्रतिमासहितं नाटकम्—The drama which has the प्रतिमागृह वा प्रतिमागृहवर्णनं । शाकपार्थिवदिवत् उत्तरपदलोपिसमासः । नाटकविशेषणत्वात् क्लृप्तम् । वा प्रतिमासञ्ज्ञकम् नाटकम् इति प्रतिमानाटकम्, शाकपार्थिवदिवत् । The drama named or known as प्रतिमा\* । Or—प्रतिमा च नाटकञ्च द्वन्द्वम् । समाहारैकवत् by "सर्वो द्वन्द्वविभाषकवद् भवतीति वाच्यम्" and "स नपुंसकम् ।" The नाटक\*

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\*Sanskrit literature (संस्कृतसाहित्य) is broadly divided either as पद्य (poetry) or as गद्य (prose). पद्य again may be divided into श्रव्य काव्य (e. g. रघुवंश, भट्टि, कुमारसम्भव, किराताजुनीय, शिशुपालवध &c.) and दृश्यकाव्य (e. g. varieties of नाटक and प्रहसन ); also compare "वाक्यं रसात्मकं काव्यम्" । Again in a nataka the matter or plot is usually adopted from Ramayana or Mahabharata or some drama or from historical and traditional facts,—one of the रस (sentiment) is prominent, others contribute to its development, and there are heroes and heroines ( नायक and नायिका ) । नाटकम् begin with a benedictory verse ( नान्दो ), are divided into acts end with prayer and is संयोगान्तक in Sanskrit.

\*N. B.—To make however the title have a greater bearing to the drama Prof Devadhar observes 'the drama may have been named प्रतिमा as Bharata is represented as the very प्रतिमा of दशरथ and very similar to Rama, so as to create illusions on various occasions in the minds of Devakulika, sumantra, Lakshmana, Sita &c.

and the प्रतिमा or प्रतिमाग्रह । Thus both the drama and the incident whence the drama owed its name, are emphasised. As already said under “deficiency of the Pratima-nataka” the name of the drama after the incident of the प्रतिमाग्रह (whence Bharata knew of his father’s death from his portrait there) is not very appropriate, though defensible no doubt. This has though no serious and important bearing in the development of the drama, still helps the development of the plot in as much as from Pratima-griha Bharata full of grief remonstrates his mother and goes direct to the forest (if possible) to bring back Rama. Mm. Ganapati Shastri remarks—  
अस्य तु नाटकस्य मातृकायन्यान्तदृष्टपाटानुसारात् प्रतिमानाटकैतिसंज्ञा ।

## टीकाकृतो मङ्गलाचरणम्

नत्वागुरुश्चशङ्करम् पितरमपि स्वर्गस्थम् ।  
व्याख्यानं भासनाटके सहासमद्य बध्नामि ॥  
गहने काव्यकान्तारे व्रजतो मे शनैः शनैः ।  
आश्वस्तस्य च विग्नस्य प्रीयन्तां सर्वं देवताः ॥  
यदनुक्तं दुरुक्तं वा मतिमोहसमुद्भवम् ।  
सन्तः सन्ततकारुण्यास्तत्सर्वं मषेयन्तु मे ॥

महाकवि-श्रीभासप्रणीतम्

## प्रतिमानाटकम्

—: ० :—

प्रथमोऽङ्कः

( नान्द्रान्ते ततः प्रविशति सूत्रधारः )

सूत्रधारः—

सीताभवः पातु सुमन्त्रतुष्टः सुग्रीवरामः सहलक्ष्मणश्च ।

यो रावणार्थप्रतिमश्च देव्या विभौषणात्मा भरतोऽनुसंगम् ॥१॥

(Then enters the stage-manager after the *Nandi* i. e. the preliminary benedictory rites) Stage-manager or manager—May fine-necked Rams (or Rama the friend of Sugriva) protect you in every creation—Rama who is the lord (or husband) of Sita, who delights in good (or right) counsels (or who was pleased on account of Sumantra, the charioteer), who is a tolerator (or—sufferer) and full of good marks (or—who was accompanied by Lakshmana his brother), who is a killer of Ravana on account of her ladyship Sita, and an unrivalled one, who is of a terrible nature (to the foes or sinners) [or—of whom Bibhishana is a devotee], and who is a bearer of burden (or—who goes along with Bharata).

Beng.—( নান্দীর পরে সূত্রধারের প্রবেশ ) সূত্রধার—শোভন-  
শ্রীবাযুক্ত ( or—সুখীববদ্ধ ) শ্রীরামচন্দ্র—যিনি সম্যক্ মস্তে তুষ্ট (or—  
রাজসারথি সূমহের আচারে তুষ্ট ), যিনি সীতার পতি, যিনি কষ্টসহিষ্ণু  
এবং স্তলক্ষণযুক্ত (or—জ'তালক্ষণ কর্তৃক যিনি অলুগত ), যিনি সীতা  
দেবীকে হরণ করার রাবণের বিনাশক ও অদ্বিতীয় বীর, যিনি শত্রুর বা  
পাপীর প্রতি কঠোরাগ্না (or—যিনি রাবণভ্রাতা বিভীষণের হৃষ্টদেব ),  
যিনি ভারব'হী (or—ভরতযুক্ত), তিনি আপনাদের (or—আপনাকে )  
প্রতিজ্ঞায় রক্ষা করুন ।

Tika.—‘নান্দ্যাঃ’ পূর্ব'রঙ্গমূর্তায়া: মংলক্রিয়ায়া: [‘‘নান্দী আশীর্ব'চনসংযুক্তা’’  
ইতি भरतः ] ‘‘अन्ते’’ अवसाने स्वयमेव नान्दौक्रियां समाप्य, तदोधकं श्लोकं  
पठित्वा इत्यर्थः ‘ततः’ नान्दानन्तरम् अन्यत् किञ्चिदकृत्यैव नान्दाव्यवहितमेव ‘सूत्रधारः’  
सूत्रं कथासूत्रं नाटकसम्पाद्यवस्तु धारयतीति तादृशः नटानां नेता, रंगदेवतायाः  
पूजकः इत्यर्थः [ ‘‘सूत्रधारः पटैरान्दोम्’’ इति भरतः ] ‘‘प्रविशति’’ रंगमञ्चमागच्छति ।  
आगत्य सूत्रधारः मंगलश्लोकमाह—सीताभव इत्यादि ।

अन्तयः । सीताभवः सुमन्त्रतुष्टः च सहस्रलक्षणः सुयीवरामः अनुसर्गं ( वः ) पातु,  
वः देव्या ( हनुना ) रावणार्थप्रतिमः विभीषणात्मा च भरतः ( भरयुक्तः ) ( भवति ) ।  
यद्वा—यः देव्या रावणार्थप्रतिमः विभीषणात्मा च ( स ) सीताभवः सुमन्त्रतुष्टः  
सहस्रलक्षणः भरतश्च सुयीवरामः अनुसर्गं ( वः ) पातु । व्याख्या—‘यः’ पुरुषः ‘देव्या’  
सीतादेव्या हनुमृतया ‘रावणार्थप्रतिमः’ रावणारिश्च अतः अप्रतिमश्च अप्रतिहन्त्रीच इति  
रावणार्थप्रतिमः [ विभीषणद्वयसमासः ] । सीताहरणादेव श्रीरामः रावणारिः ततश्च  
अद्वितीयो वीरोऽभवत् । ‘विभीषणात्मा’ विभीषणो भयङ्करः (पापिपक्षे भयावहः इत्यर्थः)  
आत्मा स्वरूपं यस्य, यद्वा विभीषणः तदास्त्राः रावणभाता आत्मा भक्तत्वात् आत्मस्वरूपः  
यस्य [ ‘‘भक्तस्य भगवान् स्वयम्’’ इति वचनात् ] । तथा ‘भरतः’ भरं तनोति चारय-  
तीति भरतः [ कर्त्तरि डः ]—तथा च शाकुन्तले—‘‘भरत इति लोकस्य भरणात्’’ । यद्वा  
—भरतः तदास्त्राः भाता अस्ति यस्य इति [ अर्थं आद्यच् ] भरतयुक्तः इति शेषः । स  
‘सीताभवः’ सीतायाः भवः देवः स्वामी इत्यर्थः, ‘सुमन्त्रतुष्टः’ शोभनमन्त्रेण तुष्टः, तथा ।



तदाख्यादशरथसारथिना उपदेशादिदाया पितृसत्यपालनसहायकेन हेतुना गृहः ।  
 'सहलक्ष्मणः' सहते इति सहः [ पचाद्यच् ] चतुर्दशवर्षाभ्यापिनवासादिक्रीडसहः  
 तथा 'लक्ष्मणश्च' शोभनचक्रयुक्तश्च, यद्वा लक्ष्मणेन तदाख्याभावा सह वर्त्तमानः इति सह  
 लक्ष्मणः । तादृशः 'सुग्रीवरामः शोभनग्रीवायुक्तौ रामः, यद्वा—'सुग्रीवः' तदाख्यावानर-  
 राजः तत्सहितः 'रामः' श्रीरामः 'अनुसर्गे' प्रतिसर्गे, प्रत्येकजनने वः 'पातु' रचतु ।  
 रङ्गायवर्त्तिनं राजानं तथा युष्मान् सामाजिकान् च अवतु । [ अत्र श्लेषेण द्विधा  
 व्याख्यानं भवति । श्लेषलक्षणं यद्वा—“श्लिष्टैः पदैः अनेकार्थाभिधानम् शक्यम्ः” इति ।  
 एषः मङ्गलश्लोकः कैश्चित् नान्दीस्थानीयः इष्यते । एवं नान्दीस्थानीयः सन् पद्मावली-  
 सञ्ज्ञो भवति ; तद् यद्वा—“यस्यां बीजस्य विन्यासोऽभिधेयस्य वस्तुनः । श्लेषेण वा  
 समासोक्त्या नान्दी पद्मावली च सा” । 'रावणारि'-प्रभृति-पदेनात्र रामेण अभिवेक-  
 परिहारेण वनवासकाले रावणवधरूपकाव्यबीजमुपन्यसम् । तथाचात्र सीता-सुमन्त्र-  
 सुग्रीव-राम-लक्ष्मण-रावण-विभीषण-भरताख्यानि नाटकीयानि पात्राणि मुद्रालङ्कारेण  
 सूचितानि । “सूच्यार्थस्त्वनंसुद्रा प्रकृताथपरेः पदेः” । अन्यथात्र द्रष्टव्यम्—‘प्रतिमपदेन  
 प्रतिपाद्यस्य स्वरचितस्य प्रतिमानाटकस्य नाम च स्मारितम् ] ॥ उपजातिः’  
 ऊन्दः—( व्याख्यातश्च अस्माकं रघौ, तत्रैव द्रष्टव्यम् ) ॥

### Notes.

1. नान्दान्ते—नन्दनं नन्दः rejoicing. भावे षच् । नन्देन पठ्यते इति  
 नन्द + अष् शेषकः + ङीप् स्त्रियाम् = नान्दो & benediction. “देवहज्जनुपादो-  
 नामाशोर्वादपरायणा । नन्दन्ति देवता यस्मान्नान्दी चसा प्रकीर्त्तिता” । The object  
 of the नान्दो (benediction uttered through a sloka) is to secure  
 a happy termination of the acting and perhaps of the drama as  
 well—“तथाप्यवश्यं कर्त्तव्या नान्दी विघ्नोपशान्तये” । तस्याः अन्तः, इतत् । तस्मिन् ।  
 अर्धे ७मी । Here in Bhasa's works नान्दी will refer to the bene-  
 dictory rites and sloka included in the पूर्वरङ्ग which is perfor-  
 med outside the stage by the स्वधार । compare “नाट्यवस्तुनः पूर्व

रङ्गविज्ञीपयान्ये । कुशीलवाः प्रकुर्वन्ति पूर्व'रङ्गः स चक्षते" । Hence नान्दन्ते  
= पूर्व'रङ्गान्ते here. This present sloka thus is outside Bhasa's  
Nandi—it is a मङ्गलश्लोक, whereas later dramas open with the  
Nandi on the stage (see our Sakuntalam).

This was perhaps an old south Indian practice, for south  
Indian dramas later too retain this characteristic (see Intro-  
duction, sections I and II), and not a special characteristic  
of Bhasa dramas as Pt. Ganapati Shastri says. Also compare  
—"In both Bhasa and later poets the drama opens with a  
benediction, with this difference that while with Bhasa it is  
the स्वधार that utters the benediction, with Kalidasa and  
others, the speaker is not directly mentioned, the stage-direc-  
tion is absent. But then immediately after the benedictory  
verse we have the stage-direction नान्दन्ते स्वधारः etc. .... Bhasa  
commences with the stage direction "नान्दन्ते ततः प्रावर्षति स्वधारः"  
in all the works, then follows the benedictory verse ( मङ्गल-  
श्लोक ). This verse being नान्दन्ते, Bhasa's Nandi does not  
include the benedictory verse. It is performed outside the  
stage and is identical with what Bharata calls पूर्व'रङ्ग.....so  
नान्दन्ते with भास means पूर्व'रङ्गान्ते—after the preliminaries are  
over....." (see Introduction Section I under "the fame of  
Bhasa" pp VI—VIII).

२ स्वधारः—स्व + धार + अण् कर्त्तरि । "नाट्यस्य यदनुष्ठानं तत्सूदं  
स्यात् सर्वोपक्रमम् । रङ्गदेवतापूजाकृत स्वधारः इति कृतः" । He is the first  
actor to enter the stage, thus he may be called the stage-  
manager. Nom. to प्रावर्षति ॥ स्वधार is नटमता ॥

3. सीताभवः—सीतायाः ( तदाख्यजनकनन्द्याः ) भवः ( जैनभूतः ), इति ।  
By transference it means "the cause of Sita's good". Qual. सुयोवरामः ; or सीतायाः भवः ( भद्रम् or भद्रातिः ) यस्मात्, व्यधिवद्—। Or again—भवतीति भवः ( कर्त्तरि अच् ) । It means "God" or "samsar". Thus Kasika says ' भवो देवः ससारश्च' । सीतायाः भवः ( देवः or स्वामी ) । यद्वा—सीतायाः भवः ( ससारः ) यस्मात्, व्यधिवद्—। Qual. सुयोवरामः । The poet in this मङ्गलश्लोक speaks of Rama, who is the husband or God of Sita.

N B.—Note that it is only a मङ्गलश्लोक uttered by the sutradhara to indicate the नाटकार्थं and give hint of its matter and name cp. "आर्थात्मस्वरूपः श्लोकः काव्यार्थसूचकः" । This sloka is named as पद्मावली, for here the root ( बीज ) of the drama e. g. stoppage of अभिषेक, वनवास and रावणवध etc. is woven through श्लेष (see Tika). Again this sloka introduces the names of the principal characters here by सुद्राख्यहार which is defined as "सूत्रार्थसूचनं सुद्रा प्रकृतार्थपरैः पदैः" (see Tika). Also see below.

4. पातु—पा ( रचये अदादि ) + लोट तु । आशिषि लोट । Nom. सुयोवराम । पा to drink is स्वादि and gives पिबति etc. Its obj. is either त्वाम् (said with reference to the patron king of the poet and secondly to others) cp. "वल्लभ त्वाम् भुजौ पाताम्"—Swapnanataka. "श्रीमान् नारायणस्त्वि प्रदिशतु" Avi &c ; or वः (referring to the all audience present there) understood.

N. B.—In this मङ्गलश्लोक the invocation of सीतापति राम is made perhaps because in this drama Rama will gain power

over Ravana and protect all and because he as a रघुर्देव of Bhasa will deliver all at all times.

5. सुमन्ततुष्टः—सुमन्त is good counsel and also the name of Dasaratha's charioteer. सुमन्त्रेण तुष्टः, इतत्—। See also Tika. If however the तृतीया is द्वैतौ here then we may say सुप्सुपा, for acc. to majority of opinion द्वैतु तृतीया does not enter into इतत् ; only Jnanendra says “द्वैतुतृतीययापि समास इष्यते” ।

6. सुग्रीवरामः—सु शोभना ग्रीवा यस्य, बहु—। तादृशः रामः, कर्मधा—। Such developed neck indicates power and vigour in a personage ; or—सुग्रीवसहितः ( तदाख्यवानरराजसहितः ) रामः, शाकपार्थिवादितत् Nom to पातु । This epithet like others is chosen to keep up the pun ( श्लेष ) ।

7. सह लक्ष्मणः—सहति इति सहः (पचाद्यच्), tolerator i.e. tolerator of वनवासादिक्लेशे &c लक्ष्म is चिह्न ; then लक्ष्मण means one having good signs. सहस्य लक्ष्मणस्य खल्लङ्गनादिवत् कर्मधा—। or—लक्ष्मणेन ( तदाखाद्याच् ) सह विद्यमानः इति सहलक्ष्मणः, तुल्ययोगे बहु—। सहलक्ष्मणः is also correct by the rule “वोपसर्जनस्य” । Qual सुग्रीवरामः ।

8. देव्या—Refers to सीतादेवौ । द्वैतौ तृतीया । Owing to Sita's cause Rama was the killer of Ravana. So construe—देव्या ( द्वैतुमृतया ) रावणाद्यप्रतिमः ( अतएव च पापेषु ) विभीषणात्मा ।

9. रावणस्य अरिः, इतत् ।—अविद्यमाना प्रतिमा ( तुलना. साम्यम् ) यस्य, इति अप्रतिमः unequalled, बहु—by the varttika “नञोऽस्त्रार्थानां बहुव्रीहिर्वा चोत्तरपदलोपो वक्तव्यः” । रावणापरिच (अर्था) अप्रतिमस्य, कर्मधा—। Qual. or Pred. to यः । He being रावणापरिच was an unrivalled hero (वीर) in the three worlds. The word further hints that he will be living

so long as the dramatic matter is concerned, for he will have no प्रतिमा (portrait) hung up of himself like his father and forefather. Thus herein is suggested the name of the drama. See Tika also.

10. विभीषणात्मा—वि विशेषेण भीषयते इति वि + भी + णिच् + लुट् ( नन्दादि ) = विभीषणः terrible, also the name of Ravana's brother. विभीषणः आत्मा ( पापिपत्ने ) यस्य, बहु—। वा विभीषणः ( तदाख्याः रावणभ्राता ) आत्मा ( आत्मभूतः, भक्तत्वात् ) यस्य, बहु—। Qual. or Pred. to यः। Being Rama's Bhakta, विभीषण was like his own self. See Tika.

11. भरतः—भर' तनोतीति भर + तन + ड कर्त्तरि बाहुलकात् = भरतः the bearer of burden. Qual सुयोधरामः or Pred to यः। or—भरत is Rama's brother. सः अस्ति यस्य इति भरत + अर्थ आदि अच ( मत्वर्थे ) = भरतः, having भरत as his companion or associate. Ganapati Shastri here takes विभीषणात्माभरत as one word and explains—विभीषणे मे आत्मानि रतः delighting in विभीषण who was like his own self. But ours is a simple construction and so preferred.

12. अनुसर्गम्—सर्ग' is creation. सर्गे सर्गे प्रति इति अनुसर्गम् in every creation. वीपसायाम् अन्यथीभावः। Adverb qual. पातु।

13. Remark.—Among the ten अवतार of Sri Vishnu both कृष्ण and his elder brother बलराम (also called राम) are counted as one अवतार of the द्वापरयुग। बलराम contractedly called राम (comp "भार्गवो राघवो गोपसूयो रामाः प्रकौर्त्तिताः") is said in Puranas as come down to inaugurate हलप्रवाहन by killing oppressors or sinners or tyrants in the way. Now the sloka may refer to him as well in the following way—सौतामैवः सुमन्त्रतुष्टः सहस्रक्षमयः च

सुयौवरानः अनुसर्गं पातु यो देव्या रावणार्थप्रतिमः विभीषणात्मना भरतः । Now सीता is the name of इल वा इलपद्धति, so सीतायाः ( इल ) भवः ( मङ्गलं सत्यमुपपातः वा ) यस्मात् who caused welfare of ploughing,—will well refer to बलराम as well. He was सुमन्त्रतटः (for on several occasions, Krishna's or Uddhava's good counsel prevailed on him), he was a tolerator ( सहः ), and of good signs ( लक्षणः ), he was a stout plougher, strong and fine-necked and a high personage ( सुयौवरानः ); such a divine incarnation may well protect all. Again owing to देवी रेवती (Balarama's wife) i. e. to please her, he drank on and became रावणः ( रावयतीति रावण—a terrible one), but at the same time he was आर्यप्रतिमः (the representative of a good one — cp 'कृत्तव्यमाचरन् काममकर्तव्यमनाचरन् तिष्ठति प्रकृताचारैः यः स आर्य इति श्रुतः' ); he बलराम was also विभीषण to the wrong doer, and भरतः as well being bearer of the heavy task of inaugurating good कृषि or peaceful prosperity and protection to all. Thus the sloka also refers to बलराम (विष्णुअवतार) as well—one of the incarnation of Bhasa's इष्टदेव । But if the reading सीताभवः is changed to सीताधवः (as in पातु व समाधवः &c.), then the sloka will refer to राम only. In this case construe—सुमन्त्रतटः सहलक्षणः सुयौवरानः पातु यः सीताधवः देव्या च रावणार्थप्रतिमः विभीषणात्मना च अनुसर्गम् भरतः ( भवति ) ।

( नेपथ्याभिमुखमवलोक्य ) आर्य्य इतस्तावत् ।

(Looking towards the dressing-room) Ho noble lady, come this way.

( प्रविश्य ) नटौ—अयम् इन्द्राग्नि [ आर्य्य, इयमग्नि ]

(Entering) Lady actor or manager—My noble Lord, here I am.

सूत्रधारः—आर्य्य इदमेवेदानीं शरत्कालमधिसूत्र्य गीयतां तावत् ।

Manager—Gentle Lady. Do then sing touching this autumn season.

नटो—अय्य, तह [ आर्य्य, तथा ] । ( गायति ) ।

Lady manager—Noble Lord, Very well (Sings).

सूत्रधारः—अस्मिन् हि काले—

चरति पुलिनेषु हंसो काशांशुकवासिनो सुसंहृष्टा ।

Manager—during this season, the femaleswan residing in cloth-like (white) kasa flowers (or—on river-beds white like kasa flowers), roams on sandy river-banks quite delighted.

( निपथ्ये ) अय्य, अय्य, [ आर्य्य, आर्य्य ]

(In the dressing room) Ho Lord, Ho noble Lord.

( आकर्ण्य ) सूत्रधारः—भवतु विज्ञातम्—

मुदिता नरेन्द्रभवने त्वरिता प्रतिहाररक्षीव ॥ २ ॥

( निष्क्रान्तो ) ॥ स्थापना ॥

(Hearing) Manager—well, I understand—like a female warder (or gate-keeper) in royal palace moving quick in full glee.

(They both go out).

(Here ends the Prologue).

Beng.—( बेशुहर दिक् ताकाईया ) आर्य्यो एदिके एस ।  
( अवेश करिया ) नटो आर्य्यो, एहो आया आगियाहि । सूत्रधार—

ଆର୍ଷା, ତବେ ଏହି ଶରୀରକାଳ ଲକ୍ଷ୍ୟ କରିବା ଗାନ କର । ନଟୀ—ଆର୍ଷା, ତାହି ହୋକ୍ । ଅଭିଧାର—ଏହି ଗୟେ—ଉତ୍ତରାଗବନବିହାରିଣୀ ( or—କାମଞ୍ଜଳ-ନଦୀଗୁମ୍ଫିନବାଗିନୀ ) ହଂଶୀ ଆନନ୍ଦିତା ହଂଶୀ ନଦୀତଟେ ବିଚରଣ କରେ— । ( ନେପଥ୍ୟ ) ଆର୍ଷା, ଆର୍ଷା । ( ଶୁନିବା ) ଅଭିଧାର—ତାଳ ବୁଝିଲ୍ୟ—ରାଜଗୃହେ ଆନନ୍ଦିତା କ୍ଷିପ୍ରଗତି ଦ୍ଵାରରକ୍ଷୀର ଛାୟା । ( ଉତ୍ତରର ନିକ୍ଷାମ୍ପ ) । ପ୍ରସ୍ତାବନା ॥

Tika—ଏବଂ ମହଲଶ୍ଵଳୋକହାରିଣୀ ଆଶୀର୍ଵଚନମୁକ୍ତା ନଟନିତା ସୁଦଧାର: 'ନିପଥ୍ୟ' ବେଶରଚନାସ୍ଥାନସ୍ଥ 'ଅଭିମୁଖସବଲୋକ୍ୟ' ଦୃଢ଼ା ନଟୀମାକାରୟିତୁଂ କଥୟାତ—'ଆର୍ଷା' ହି ସତ୍ପାଦି 'ଇତ:' ଅଭିନ ଓାନି ସତ୍ତମୌପି ରଂଗମନ୍ତେ 'ତାବତ୍' [ ଅବଧାରଣି ଅନ୍ୟର୍ଥମିତତ୍ ] ଆଗମ୍ୟତାମ୍ ତଥା ଇତି ଶେଷ: । 'ପ୍ରାପ୍ତ୍ୟ' ନିପଥ୍ୟାତ୍ ରଂଗମନ୍ତମାଗମ୍ୟ 'ନଟୀ' ସୁଦଧାରାଦ୍ୟାସ୍ଥ ନଟସ୍ଥ ପତ୍ନୀ 'ଆହ' କଥୟତି—'ଆର୍ଷା' ମାନ୍ୟ ସ୍ଵାମିନ୍ 'ଇୟମ୍' ଅହମ୍ ଆଗତା 'ଅଭି' । ତତ: ସୁଦଧାର: ଆହ—ଆର୍ଷା, 'ଇୟମିବ' ପ୍ରାରମ୍ଭ 'ଶରତକାଳମଧ୍ୟାହ୍ନ' 'ବିଷୟୀକ୍ରନ୍ତ' ଇନ୍ଦ୍ରାନୀମଧୁନା 'ଗୌରୀ' ତାବତ୍' । ନଟୀ ଯ 'ତଥା' ଅସ୍ତୁ ଇତି ଉକ୍ତା 'ଗାୟତି' ଗାନ' ଯୋଜୟତି । ତତ: ସୁଦଧାର: ଶରତକାଳବର୍ଣ୍ଣନାମ୍ ଆହ—'ଅଭିନୁ ହି କାଳି' ଶରତକାଳି ଏବଂ—'କାଶାଂଶୁକବାସିନୀ ହଂସୀ ଯୁସଂହଟା ( ସତୀ ) ପୁଷ୍ପିନିଷୁ ଚରତି' କାଶାଂଶୁକବତ୍-ଶୁଷ୍ପସୈକତବାସିନୀ, ଯଦା—କାଶବନବିହାରିଣୀ ( କାଶପୁଷ୍ପଶୁଷ୍ପା ଯ ) ହଂସୀ କାଳବଶାତ୍ 'ଯୁସଂହଟା' ଆନନ୍ଦିତା ସତୀ 'ପୁଷ୍ପିନିଷୁ' ଶୁଷ୍ପେଷୁ ନଦୀସୈକତେଷୁ ବିଚରତି । ଏତାବତି ଶ୍ଵଳୋକପୂର୍ବାଞ୍ଜି ଓକ୍ତି ସତି ସୁଦଧାରଦତ୍ତପୁରଂସଞ୍ଜିତାତୁସାରିଣ କଥାବସ୍ତୁ ଗଭୂତଦଶରଥପ୍ରତିହାରୀ-ଭୂମିକା ପ୍ରତିଗୃହ୍ୟ ରଂଗମାଗତପ୍ରାପ୍ତ୍ୟ ନିପଥ୍ୟଗତସ୍ଥ ନଟସ୍ଥ "ଆର୍ଷା, ଆର୍ଷା" [ ସନ୍ଧ୍ୟା ନିବୃତ୍ତି: ] ଇତି ବଚନ ମାକର୍ଷ୍ୟ' ଶୁଭା, ସୁଦଧାର: 'ଭବତୁ ବିଜ୍ଞାତମ୍' ଇତ୍ୟାଦିନା ନିଜବର୍ତ୍ତକ୍ୟ' ଅପରିଚିତା ପୂର୍ବୋକ୍ତପାଦପ୍ରବେଶ' ସୂଚୟନ୍ 'ସ୍ଥାପନା' ପ୍ରସ୍ତାବନା ଯ ସୂଚୟିତ୍ବା ଶ୍ଵପଦ୍ୟା ସଞ୍ଜ ଓଭୌ "ନିଷ୍କ୍ରାନ୍ତୌ' ରଂଗମନ୍ତାତ୍ ବଦିର୍ଗତୌ [ "ନିଷ୍କ୍ରାନ୍ତସ୍ତା ନିଷ୍କ୍ରାନ୍ତା ଯ ଇତି 'ନିଷ୍କ୍ରାନ୍ତୌ' ( 'ପୁରାଣ' ଶ୍ରିୟା' ଇତ୍ୟେକଶେଷ: ) । ଯଦା—ନିଷ୍କ୍ରାନ୍ତୌ ଅଭିନେତାରୀ ଜନୌ ଇତି ବାକ୍ୟଶେଷ: । ଅୟମିବ ପତ୍ନୀ ଜ୍ୟାୟାନ୍ । ଅନ୍ୟଥା ଅହାନ୍ତେ "ନିଷ୍କ୍ରାନ୍ତା: ସବେ" ଇତି ନ ସ ଗଚ୍ଛତି । 'ନିଷ୍କ୍ରାନ୍ତା: ସବେ' ଅଭିନେତାରୀ ଜନା ଇତି ବାକ୍ୟଶେଷେ ସର୍ବମନବଦ୍ୟମ୍ ] । 'ଭବତୁ ବିଜ୍ଞାତମ୍'—ସୁଦିତା ଇତ୍ୟାଦିବାକ୍ୟ: । ପ୍ରତିହାରୀରୂପ' ଶ୍ରୀପାଦ' ହଂସୀ ପ୍ରତି ଓପମାନ' ଦର୍ଶୟନ୍ ଶ୍ଵଳୋକ



पूरयति—“नरेन्द्रभवने सुदिता ( दृष्टा ) च त्वरिता ( कार्यवशात् ससम्भ्रमा ) प्रतिहाररक्षी इव” प्रतिहारं द्वारं रक्षति यासा इति [कर्नोपपदे कर्त्तरिवाच्ये अच् । स्त्रियामीप् ] । राजभवने दृष्टात्वरायुक्ता शुभसन्धारिणी प्रतिहाररक्षी यथा विचरति, तथा शरत्काले सुदिता ससम्भ्रमा काशशब्दा द्रुसौ अपि नदीपुङ्खिनेषु विहरति ॥ एवं प्रतीहारौप्रवेशे सूचिते नटीसूत्रधारयोर्निष्क्रमणं वक्तुं सूचितम् । अत आह—“निष्क्रान्ती । स्थापना” प्रस्तावना आमुखम् इत्यर्थः [ तथा च भरतः—“प्रसाद्य रंगं विधिवत् प्रस्तवनां ततः कुर्यात् काव्यप्रख्यापनाश्रयाम्” ] ॥ आर्या कन्दः [ तल्लक्षणञ्च “आ परितोषादिदृशाम्” इत्यत्र शाकुन्तले द्रष्टव्यम् ] ॥

Notes.

1. नेपथ्यामि &c—नेपथ्य means “Dressing” also “Dressing Room”. “नेपथ्यं तु प्रसाधने रंगभूमौ वैषमेदे” इति हेमः । Here it is dressing room. नेपथ्यस्य अभिमुखम्, इतत् । तत् । obj. or अवलोक्य (अव + लो०क + ल्यप् ) ।

2. आर्ये—सम्बोधन of the base आर्या । The सूत्रधार here addresses his wife i.e. the person who appears in the character of his wife. “पत्नी आर्येति सन्वाध्या” । And आर्ये or आर्यपुत्र is the form of address by नटी to सूत्रधार । For the definition of an आर्य compare “कर्त्तव्यमाचरन् काममकर्त्तव्यमनाचरन् । तिष्ठति प्रकृताचारैः स आर्य इति स्मृतः ॥ अर्यते गम्यते सेव्यत्वेन आश्रीयते इति ऋ + ण्यत् कर्मणि = आर्य one of noble character.

3. शरत्कालम्—शरदः कालः, the time autumn. तम् । obj. of अधिष्ठत्य । It was perhaps शरत् at the time of acting, also perhaps when the play was written ; for Ramayana says that Rama's coronation was to take place some time in the month of chaitra. Also comp “गीतसमयमधिष्ठत्य गीयतां तावत्” in Sak. ३ + लोट ताम् भावे = गीयताम् । Its अनुक्तकर्ता is त्वया । तथा—This may be

taken either as an approval of the sentiment expressed by the सूतधार, or an assent to sing. In latter capacity compare "तथा । रथं म्यापयति"—in Sakuntala.

4. पुल्लिनेषु—This means नदीपुलिन i. e. sandy bed of rivers. कविं ७नी ।

5. चरति—चर + लटति । Nom हंसी ।

6. काशांशुक &c—This epithet applies both to हंसी and प्रतिहाररथौ । हंसोपल्ले—काशः is a kind of grass ; and काशम् is its flowers. काशानां ( तदाखाशुष्यपुष्पविः पाशान् ) अंशुकानि, इतत्— । By लक्षणा it means काशशुष्यांशुकवत् नदीपुलिन । तत्र वसति या सा इति काशांशुक + वस + चानि कर्तरि साधुकारिणि + लोप, स्त्रियाम् = काशांशुकवासिनी । or काशांशुक means अंशुकवत् चनकाय by लक्षणा (thus काशानि अंशुकानि इव, लक्ष्मणततः) । Then as above. And हंस at autumn revel in such places and are also white ; compare Bhatti. II "कुन्दाव-  
दाताः कलहसमाजाः प्रतीयिरे श्रोत्रमुखैर्ननादेः"—sl. 18. Prefer this explanation, compare "विकासतनवकाशश्चेतवासी वसाना" in Ritusam-  
hara. Pt. Shastri here very cleverly explains as काशांशुकः च कवासिनी च ( जलवासिनी ; क meaning water ) इति काशांशुक-कवासिनी ।  
प्रतिहारोपल्ले—काशानि इव अंशुकानि । तानि वस्त्रे or वसतिषा &c as above. The gate-keepers usually wore white dresses. As हंसी is सुसज्जता in वरतकाव, so प्रतिहारौ was सुदता at the coronation of राम which is to be celebrated now. As शरत्कालज्जटा हंसी is joyous and walks about in quick steps out of glee, so was प्रतिहारौ full of joy and so full of haste out of hilarity to enjoy and do the functions of the coming coronation in Dasaratha's house or in palace ( वरिन्द्रमन्त्रे ) । प्रतिहाररथौ—प्रतिङ्गियते इति प्रति + ऋ + ल्य

कर्मणि = प्रतिहारः = द्वारदेश door ; प्रतीहारं रक्षति इति प्रतिहार + रक्ष + अच् कर्त्तरि + ङीप् स्त्रियाम् = प्रतिहाररक्षी female door keeper of the female apartments, compare" पु वत्प्रगल्भा प्रतिहाररक्षी सुनन्दा" in Rag. VI This is उपमान or हंसी । Sometimes प्रतीहारि in fem, is also used (as in Swapnanataka) irregularly. प्रतिहारौ or प्रतीहारौ is the masc. form of the base प्रतिहारिन् ; and प्रतिहारौ or प्रतीहारौ may also be the fem. form thus—प्रतीहार ( द्वारदेश ) + अच् मत्वर्थे + ङीष् ( गौरादि ) । Here Bhasa uses प्रतिहार but in स्वप्नाटके he uses प्रतीहारौ (fem.) and again in the next para our poet uses प्रतिहारौ in the fem. but with ऋस्त्र in प्रति ।

8. निष्क्रान्तौ—Qual. अभिनेतारौ । See व्याख्या ।

9. स्थापना—स्था + णिच् + युच् भावे = स्थापना । That which introduces the matter-on-hand i. e. Introduction or Prologue (of कथावस्तु i. e. रामाभिषेक and his वनवास &c here). Bhasa uses स्थापना for प्रस्तावना—This is peculiar with him (see our Introduction Section I. and 11). Some stress it as indicating Bhasa's high antiquity ; others say it as a South Indian characteristics. स्थापना here is thus = प्रस्तावना (as in later dramas of Kalidasa, Bhavabhuti &c), प्रस्तावना = प्र + स्तु + णिच् + युच् भावे स्त्रियाम् = प्रस्तावना Prologue. Introduction to an acting. प्रस्तुतस्य कथावस्तुनः आक्षेपः इत्यर्थः प्रस्तावना = कथामुखम् or आमुखम् । अत्र "प्रतिहार-रक्षीव" इत्यनेन प्रस्तुतम् प्रतीहारौप्रवेशरूपम् आक्षिप्यते । For further details and def. of it, see our Edition of Sakuntala under प्रस्तावना at the beginning of Act I. e. g.—"नटी विदूषको वापि सूत्रधारिण सहिता संस्थापं यदा कुर्वते । चित्तैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः । आमुखं तच्च विज्ञेयं नास्मा प्रस्तावनापि सा" । This is how Bhasa suddenly

introduces his actors—see his other works. This प्रस्तावना or स्थापना owing to this sudden introduction of actors is technically called प्रयोगातिशय also, which is defined as—“यदि प्रयोगे एकस्मिन् प्रयोगोन्वः प्रयुज्यते । तेन पात्रप्रवेशश्चेत् प्रयोगातिशयस्तदा” । There are four other varieties of प्रस्तावना—e. s. उद्घातक क्रोधोद्घात, प्रवर्तक, and अवलगित (as in our Sakuntala).

10. भवतु (विज्ञातम्)—It is an अव्यय here meaning ‘well, used to drop one item of thought and introduce another. वि + ज्ञा + क्त कर्मणि = विज्ञातम् Is known by me. Comp “स्वधारः—भवतु, विज्ञातम् नृत्येन गंधराजस्य” &c in Swapnanataka.

11. Remark,—By “( नेपथ्ये ) आर्यः आर्यः । ( आकण्ठ्यं )” &c the स्वधार is going to introduce the actor who is to begin the कथावस्तु of this drama. He feigns to hear the sound “आर्यः आर्यः” in the dressing room and then by “भवतु विज्ञातम्—...प्रतिहार-रक्षीव” he will introduce the प्रतीहारि of Dasaratha's harem with whom the first act (for substance of which see Introduction) opens. As already said this is technically called प्रयोगातिशय प्रस्तावना and is the usual procedure at the beginning of several of Bhasa's works. In Bhasa neither do we find the name of the author or the drama going to be staged, from the स्वधार, whereas these are present in Sakuntalam, Uttaracharitam, Mudrarakshasam, Ratnavali etc.

N. B.—The opening here is somewhat similar to that of Bhasa's Pratijna-yaug.—cp “स्व—गीयतां तावत्...पुरुषं प्रवेशयत्येष यथा योग्यमरायणः” &c.

(प्रविश्य) प्रतिहारी—अयम् को इह काञ्चु ईशानं सण्णिहिदो  
[ आर्यं, क इह काञ्चु कीयानां सन्निहितः ] ।

( Entering ) Portress ( or—a female door-keeper )—Noble  
one, which of the chamberlains is here ?

(प्रविश्य) काञ्चु कीयः—भवति, अयमस्मि । किं क्रियताम् ।

( Entering ) chamberlain—noble lady, here am I. What's  
to be done ?

प्रतिहारी—अयम्, महाराजो देवासुरसंगामेसु अप्पडिहद-  
महारहो दसरहो आणवेदि—सिग्गं भट्टिदारअस्य रामस्य  
रज्जप्पहावसञ्जोअकारआ अहिसअसम्भारा आणीअन्तुत्ति ।  
[ आर्यम्, महाराजो देवासुरसंगामेष्वप्रतिहतमहारथो दशरथ  
आज्ञापयति—शीघ्रं भर्तृदारकस्य रामस्य राज्यप्रभावसंयोग-  
करका अभिषेकसंभारा आनोयन्तामिति ] ।

Portress—Noble one, his Lordship Dasaratha whose  
chariot is of unhampered course in the fights between the  
gods and the demons, orders this—let the materials of the  
coronation of Prince Rama that is to confer on him the  
sovereign power, be brought in quick.

काञ्चुकीयः—भवति, यदाज्ञप्तं महाराजेन तत्सर्वं  
सङ्कल्पितम् । पश्य—

कृत्वं सव्यजनं सनन्दिपटहं भद्रासनं कल्पितं

न्यस्ता हेममयाः सदभङ्कुषुमास्तौर्धाम्बुपूर्णा घटाः ।

युक्तः पुष्परथश्च मन्त्रिसंहिताः पौराः समभ्यागताः

सर्वस्यास्य हि मङ्गलं स भगवान् वेद्यां वशिष्ठः स्थितः ॥३॥

Chamberlain—Ho lady, all that is ordered for by his Lordship ( Dasaratha ), has been kept ready. Behold—the royal umberella along with the chowries, the royal throne together with the mirth—announcing drum are kept ready ; and golden pitchers filled with waters of the sacred places are placed there along with Kusa grass and flowers. The pleasure—car is also ready there and the citizens together with the ministers are come, and the revered sage Vasishta, the repository of auspiciousness of all these functions has already taken his seat on the altar i. e. the Dais erected for coronation—purpose.

Beng.—( প্রবেশ করিয়া ) প্রতিহারী—আর্য্য, কঙ্কুদিদের মধ্যে কে এখানে আছেন ? ( প্রবেশ করিয়া ) কাঞ্চুকীয় ( or—কঙ্কুকী )—মাত্রে, এই আমি । কি করিতে হইবে ? প্রতিহারী—আর্য্য, দেবাসুরবুদ্ধে অপ্রতিহতরথ মহারাজ দশরথ হুকুম দিয়াছেন—রাজকুমার রামের অতিষেকদ্রব্য বন্দারা তার সার্কভৌমত্ব লাভ হইবে, তাহা শীঘ্র আনীত হোক । কাঞ্চুকীয়—মাত্রে, মহারাজ বাহা হুকুম করিয়াছেন তাহা সবই প্রস্তুত করা হইয়াছে । এই দেখুন—বাজনসহিত রাজছত্র এবং আনন্দকালযোগ্য ঢঙ্কাসহিত রাজাসনও রাখা হইয়াছে । তীর্থ-জলবৃন্ত, দর্ভ ও কুশুমসহিত স্তবর্ণকুন্ত সেখানে স্থাপিত হইয়াছে । ক্রৌড়ারথও সেখানে আছে, পৌরবর্গসহিত মত্তিগণও ( যথাসময়ে ) আসিয়াছেন ; এবং সর্বক্রিয়ার মঙ্গলের নিদান স্বয়ং ঋষি বশিষ্ঠ ও ইতি-মধ্যে বেদিতে আসন গ্রহণ করিয়াছেন ।

Tika.—প্রবিষ্ট প্রতিহারী আত্ম—‘কাঞ্চুকীয়ানা’ কঙ্কুকিনা মত্থি ‘কঃ হুহ সন্নিহিতঃ’ সমীপবর্তী বসতি ইতি শব্দঃ । ততঃ কাঞ্চুকীয়ঃ আগত্য আত্ম [ অন্নাগ্নয়নং ] বিব্রকো বস্ত্রী ব্রাহ্মণঃ কঙ্কুকীতি কথ্যতে ]—‘মবতি মান্ধে অয়নম্ভি’ । কথয়

किं मया क्रियताम्' कर्त्तव्यम् । प्रतिहारौ कथयति—'देवासुरसंशामिषु' देवासुर-  
युद्धेषु अप्रतिहतः' अव्याहतः 'महाराजो' यस्य तादृशः 'महाराजो' दशरथः 'आज्ञा-  
पयति' । किमाज्ञापयति तदाह—'श्रीम्' सत्वरमेव 'भक्त' दारकस्य रामस्य अभिषेक-  
सम्भाराः' अभिषेकद्रव्याणि 'आनीयन्ताम्' युष्माभिः । किम्भूता अभिषेकसम्भाराः ?  
तदाह—'राजप्रभावस्य योगकारकाः' इति । 'राजस्य प्रभावः' राजप्राप्तजन्य प्रभुत्वं  
तस्य यः 'संयोगः' संवन्धः तस्य 'कारकाः' विधायकाः निर्वर्त्तकाश्च, अभिषेकसम्भाराः  
आनीयन्तामिति ॥ काश्चुकीयः आह—अह—'भवति' नाम्ने 'महाराजेन' दशरथेन  
'यदाज्ञय' यद् यद्वस्तु आज्ञापितं तत्सर्वं सङ्कल्पितम्' प्रस्तुत्य रक्षितम् । 'पश्य'  
अबलोकय । सर्वं प्रस्तुतमिति अवलोकय ॥

अन्वयः—सव्यजनं कृत्वा, सनन्दिपटङ्गं भद्रासनं (च) कल्पितम् । तीर्थान्त्रपूजाः  
सदभङ्गकुसुमाः हेममयाः घटाः न्यस्ताः । पुष्परथस्य युक्तः, मन्त्रिसहिताः पौराः समभ्या-  
गताः । अस्य सर्वस्य हि मङ्गलं ( मङ्गलहेतुः ) स भगवान् वशिष्ठः (च) वेद्या स्थितः ।  
व्याख्या—'सव्यजनं' सचामरं 'कृत्वा' राजकृत्वा 'सनन्दिपटङ्गं' नन्दन नन्दः—आनन्दः  
( भावे घञ् ) । स 'अधियस्य स 'नन्दी' आनन्दोत्सवकालः ततः आनन्दकालयोग्यस्य यः  
'पटङ्गः' ढङ्गा तेन सङ्घ वृत्ते यत् इति सनन्दिपटङ्गं तादृशं 'भद्रासनं' मणिसय राजा-  
सनम् 'कल्पितम्' प्रस्तुतम् रक्षितम् । 'तीर्थान्त्रपूजाः' तीर्थजलसमन्विताः 'सदभङ्गकुसुमाः'  
दम्भैः कुसुमैश्चसहिताः 'हेममयाः घटाः न्यस्ताः' अभिषेकाय रक्षिताः । तत्र 'पुष्परथस्य'  
क्रोडारदस्य 'युक्तः' स्थापितः, सन्निहित इत्यर्थः । 'अभिषेकदर्शनाय च 'मन्त्रिसहिताः'  
पौराः जनाः [ भवार्थे अण् ] समभ्यागताः, न केवलमागता अपितु यथासमयम्  
सम्यक् उपस्थिताः । पुनश्च 'सर्वस्य अस्य' अभिषेकसम्भारस्य अभिषेककर्मणश्च 'मन्त्रिणां'  
मङ्गलहेतुः 'सभगवान्' षडैश्वर्यशाली पूज्यः [ "ऐश्वर्यस्य समस्य वीर्यस्य यज्ञसः  
त्रियः । ज्ञानवैराग्ययोश्चैव षण्णामग इतीकृता ] 'वशिष्ठः कुलगुरुः तदास्त्राच्छविः  
'वेद्या स्थितः' क्रियाकरणाय अभिषेकाय निमित्तायां वेद्याम्, सर्पावष्ट. एव ।  
अतोऽहम् ब्रवीमि अभिषेकक्रियायाः किमपि न अवशिष्टम् सर्वमेव सङ्कल्पितमेव ॥  
शार्दूलविक्रीडितम् इत्यम् ॥ तल्लक्षणं यथा—'सूर्याश्वैर्दि मः सजो सप्ततथाः  
'शार्दूलविक्रीडितम्' ॥ ३ ॥

## Notes.

1. काञ्चुकीयानाम्—Bhasa here and in Swapnanataka etc uses the word काञ्चुकीय for the usual word कञ्चुकिन्। The Brahman who is engaged in guarding अन्तःपुर is called the कञ्चुकी। He used to wear loose white dress. See Ratnavali. कञ्चुकः वस्त्रमस्य अस्ति अतिशयेन इति कञ्चुक + इति अतिशयार्थे = कञ्चुकिन् & chamberlain. कञ्चुकी एव इति कञ्चुकिन् + कृष्ण ( तद्धित ) = काञ्चुकीयः। Here कृष्ण comes by the varttika “वैष्णुकादिभ्यश्च कृष्ण वक्तव्यः”। For the definition of कञ्चुकी or काञ्चुकीय, compare “अन्तःपुरचरो ब्रह्मो विप्रो गुणन्यायितः। सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते”। In other words he is a guard in the harem and is well trained, cp “ये नित्यं सत्त-सम्पन्नाः कामदोषविवर्जिताः। ज्ञानविज्ञानकुशलाः काञ्चुकीयास्तु तेऽभूताः”। The word takes शेषे ङी here, being related to मध्ये understood. Thus काञ्चुकीयानां मध्ये कः सन्निहितः ( सम् + नि + धा + क्त ) वर्तते &c. For प्रतिहारौ (fem.) see previous para.

2. क्रियताम्—कृ + लोटताम् कर्मणि। Is to be done. Its अनुककर्ता is मया understood.

3. महाराजः—महान् राजा इति महाराजः कर्त्तृधा—with समासान्त टच् ( क ) added in a तत्पुरुष ending in राजन् etc by the rule “राजाहः सुखिभ्यश्च”।

4. देशसुरसंघानिषु—सुराय असुराय सुरासुराः वा सुरासुरम्। इन्द्रः। सुर and असुर are antagonists. If the antagonism is emphasised and somehow deemed eternal we get सुरासुरम् by the rule “यथांच विरोधः शाश्वतकः” (Pan. 2. 4. 9), otherwise these being प्राणिजाति, we have सुरासुराः as in “पूजितः यः सुरासुरैः”। सुरासुराणां संघानः (युद्धम्), इतन्। तेषु। अर्धं ७मी।



5.—अप्रतिहतमहारथः—महान् रथः great chariot=महारथः, with आत् added in कर्मधा—by the rule “आत्महतः समानाधिकरणजातीययोः” । प्रति + हत + क्त = प्रतिहतः obstructed. न तथा । अप्रतिहतः महारथः यस्य, बहु । Qual. दशरथः । The name दशरथः itself implies अप्रतिहतः रथगतिः or आनाकरथवर्णा । Hence this epithet is an expl. of the power implied by the word दशरथ । He saved the gods from the hands of Sambarasura ( सम्बरासुर ), so he was देवासुर-संघानेषु अप्रतिहतमहारथः । cp “दशरश्मिशतोपमद्रुतिं यशसा दिक्षु दशक्षपि श्रुतम् । दशपूर्वरथं यं आख्याया दशकण्ठारिण्युक्तं विदुर्बुधाः” and “दशरथः प्रशशास महारथी यमवतानवतां च धुरि स्थितः” in Raghu.

6. भर्तृदारकस्य—भर्तुः ( स्वामिनी महाराजस्य दशरथस्य ) दारकः ( पुत्रः ) इति भर्तृदारकः son of a master तस्य । qual रामस्य । A Prince is thus addressed in drama.

7. राज्यप्रभाव &c—प्रकृतो भावः इति प्रभावः, प्रादितत् । We avoid प्र भू + वञ् = प्रभावः, for by the rule “अथीमुवोनुपसर्गे”, भू &c takes वञ् only when not preceded by any उपसर्ग । प्रभाव here means प्रभुत्व । राज्यस्य or राज्यजन्यः प्रभावः । तस्य संयोगः ( सम्बन्धः ) । तस्य कारकाः, शेषे दृष्टीतः ; qual. अभिषेकसम्भाराः ; note that the rule “द्वजकांथां कर्त्तृ” does not bar समास here इतस्य कारकाः, for here though we may have अक ( अङ्ग, ज् ) in कारक ( in कर्त्तृ धे ) still we take it as शेषार्थे and not as कर्त्तृ धे and then the समास is got, comp “कथं तर्हि घटानां निर्मातुः विभुवनविघातश्च कलह इति । शेषवष्टया समास इति कैयटः” —Bhattoji. अभि + सिच + वञ् = अभिषेकः coronation. सम् + भू + वञ् कर्मणि = सम्भाराः materials. अभिषेकस्य सम्भाराः । उक्तकर्म of अनौद्यन्ताम् आ + नी + लोट ताम् कर्मणि = अनौद्यन्ताम् । Its अनुक्त कर्त्ता is त्वया understood.

8. आज्ञप्तम्—आ + ज्ञप् (चुरादि—सित्) + क्त कर्त्तृणि = आज्ञप्तम् is ordered. But आ + ज्ञा + णिच् + क्त gives आज्ञापितम् । Comp “विज्ञापिता प्रीततरा वम्ब” in Raghu II and our notes there—“आज्ञादिज्ञाने जानातिर्नत् । तदभावादव सित् न” । Thus आ + ज्ञा + णिच् लटति = आज्ञापयति ।

9. सहस्रितम्—सम् + कृप + णिच् + क्त कर्मणि = सहस्रितम् is made ready, is prepared. Its अनुक्तकर्त्ता = मया ।

10. सव्यजनम्—व्यजन is fan, chowrie = चामर (whereby angust personages are fanned) “व्यजनं तालवन्तम्” । व्यजनेन सहवर्त्तमानम्, इति तुल्ययोगे बहु । Then सद्व्यजनम् is also correct by “बोपसर्जनम्” । qual. क्वम् । क्वम् is here royal umbrella, and is उक्त कर्म of कल्पितम् ।

11. सनन्दि etc—नन्दन् नन्दः ( भावे घञ् ) । नन्दः आनन्दः अस्ति अस्य इति मत्वर्थेय इतिः = नन्दिन् having mirth or mirth-announcing. नन्दी पटङ्, कर्मधा । नन्दिपटङ्गेन सह वर्त्तमानम्, तुल्ययोगे बहु—as above, qual. भद्रासनम् । भद्रस्य ( लोकचमिस्य ) आसनम् इति भद्रासनम् a royal seat for the good of people, अश्वघासादवत् तादर्थ्ये इतत् । Amara explains भद्रासनम् as नृपासन (royal throne). It is also called भद्रपौट् ; thus Kalidasa says “तवैनमुपतस्थः प्रकृतयो भद्रपौटोपवेशितम्”—Rag. It is usually made with gems, silver and gold. Compare ‘भद्रासन-मेकतमेन कारित रुक्मरजतताम्राणाम् खीरतरुनिमित्तं वा विन्यस्तं चर्मणासुपरि’—vachaspathya. उक्तकर्म of कल्पितम् ।

12. सदभंकुसुमाः—दर्भाश्च ( कुशाश्च ) कुसुमानि च इति दर्भंकुसुमम् इदम् एकवच by “जातिरप्राणिनाम्” । तेन सह वर्त्तमानाः, तुल्ययोगे बहु । qual. घटाः । दर्भं and कुसुम are मांगलिक and पूजाद्रव्य on such occasions. तीर्थांशूपूषोः—qual घटाः । Usually अभिषेकजल on these days were

collected from तीर्थ and in golden pitchers comp "अद्यामिषेकं निर्वत्तयामासुरमात्वहृत्तासीर्थाद्वैतैः काचनकुम्भतोयैः"—Reg. XIV.

13. न्यसाः—नि + अस ( क्षेपे दिवादि ) + क्त कर्मणि । Similarly युज + क्त कर्मणि = युक्तः means here विहितः or स्थापितः । Agrees with सक्तकर्म—पुष्परथः ।

14. स न्यसहिताः—धा + क्त कर्मणि = हितः placed. सम् ( एकव ) हिताः = सहिता or संहिता; optionally by the karika "समो वा ततहितयोः—The स of सम् disappears optionally when compounded with तत and हित । सहित means placed together i. e. along with. सन्निभिः सहिताः, सुप सपा इतत् । qual. पौराः ।

15. सर्वस्य अस्य—of all this व्यापार or of all these materials.

16. हि—take it either as पादपूरणे अवयव or अवधारणार्थे अवयव ।

17. वेद्याम्—वेदि or वेदी is a raised altar to celebrate a ceremony ; cp "रक्षांसि वेद परितो निराख्यत्"—Bhatti.

18. वशिष्ठः—वसु is धन wealth, Excellence. तत् अस्ति अस्य इति वसु + मतप् = वसुमान् । अतिशयेन वसुमान् इति वसुमत् + इष्टन् = वसिष्ठः । By the rule "विभ्यतोर्लुक्" विन and मतप् disappear when इष्टन् or ईयस्न् follows ; with the reading वशिष्ठः explain वशः or वशम् = प्रायत्तता control. तदस्य अस्ति इति वश + इनि मत्वर्थ = वशी । अतिशयेन वशी इति वजिन् + इष्टन् = वशिष्ठः । Nom. to स्थितः ।

प्रतिहारौ—जइ एवं सोहणं किटं [ यथेवं शोभनं कृतम् ] ।

Protrous—If this be so, you have done well.

कांचुकीयः—हन्त भोः—

इटानों भूमिपालेन कृतकृत्याः कृताः प्रजाः

रामाभिधानं मेदिन्यां शशाङ्कमभिविध्वता ॥ ४ ॥

Chamberlain—Ho joy ! Now King Dasarath have made the subjects propitiated by coronating the moon who is Rama by name, on (the throne of) this Earth or Earthly Kingdom.

Beng.—প্রতিহারী—যদি তাই হয়, তবে ভাল কাজ করিয়াছেন।  
কাঞ্চুকৌষ—কি আনন্দ—বর্তমান মহারাজ দশরথ প্রজাদের মনস্কামনা পূর্ণ করিয়াছেন, কারণ তিনি রাজ্যে রামনামক চন্দ্রকে অভিষিক্ত করিতেছেন।

Tika.—তথা পূর্ব যথা উক্ত 'যদি এব' তদেব স্মৃতি তদা তথা 'শীঘ্র' মত্ 'কৃতম্' আশ্রিতম্। ততঃ কাঞ্চুকৌষঃ কথয়তি—'হন' [ইত্যত্র আনন্দে'অব্যয়ম্] 'ভোঃ' ইত্যাশ্রিত আনন্দাহ্বানে'অব্যয়ম্। 'আনন্দমধুনা জাতম্। কথয়তি স্মৃতি তদাহ—ইদানীমিতি।

অব্যয়ঃ—মেদিন্যাং রামাভিধান' শশাঙ্কমভিষিক্ততা ভূমিপালেন ইদানীং প্রজাঃ কৃত-  
কৃত্যঃ কৃত্যঃ। ব্যাখ্যা—'মেদিন্যাং' সসাগরাবরাযাং ধরিত্যাং পাথিবরাজ্যে রামাভিধান'  
রামমুখক 'শশাঙ্ক' 'চন্দ্র' তদ্বৎ জগদানন্দকরং স্বপুত্রম্ 'অভিষিক্ততা' রাজ্যাসনে  
রাজরূপেণ স্থাপয়তা 'ভূমিপালেন' পৃথিবীপতিনা দশরথে'ন 'প্রজাঃ' প্রকৃতয়ঃ 'কৃতকৃত্যঃ'  
কৃত্যঃ' আত্মকামাঃ বিজিতাঃ। প্রজাঃ রাম' রাজরূপেণৈচ্ছন্ তমেব রাম' রাজ্যে' অমি-  
বিজ্ঞান্ দশরথঃ তাঃ পূর্ণ'মনোরথাঃ সুসংহৃষ্টাশ্চ কৃতবান্। অনুৎপ্লব্ধঃ॥

### Notes

1. হন, ভোঃ—These two are অব্যয়স ; first indicates "joy" and the latter indicates 'আনন্দ' and emphasises the joy here. Thus pt. Shastri says "ইহা নিপাতসমুদায়ঃ"। Not only are all arrangements for অভিষেক ready but this is the wish of the প্রজাবর্গ and by this act of King Dasaratha the প্রজা have their desire of Rama's coronation fulfilled ; comp 'রাজ্যমভিষেক'—

सुसमित्यनीचः। आचोचयन् भूमिपतिः समस्तं भूयोपि लोकं सुमनीचकार” —  
Bhatti III.

2. कृतकृत्याः—कृत + कृप् कर्मणि = कृत्यम् work i. e. the work of having राम coronated as king. कृतं कृत्यं यासाम्—वङ् । Qual. प्रजाः । The प्रजाः wanted Rama to be coronated as king ; this being about to be done their wish is fulfilled.

3. रामाभिधानम्—It means रामाख्यम्, रामसंज्ञकम् । अभिधीयते अनेन इति अभि + धा + लुट् करणे = अभिधानम् name. रामः अभिधानसप्त वङ् । Qual. शशाङ्कम् । Cp “जायां रामाभिधानो हरिरितुवाच” —Bag XIII. Rama was like a veritable शशाङ्क or moon ( शशः अङ्गे यस्य । वरवि-वङ्—) owing to his delightful and pleasing appearance and behaviour. But sloka I. says he was विभोषणात्मा i. e. dreadful to the sinners. Hence he was रामाभिधान शशाङ्क to his प्रजा । तम् । Obj. of अभिविज्ञता (= अभि + सिच् + शट् ; ३या १व ; Qual. भूमिपालेन ) । The main sentence is—रामाभिधानं शशाङ्कम् अभिविज्ञता भूमिपालेन (i. e. दशरथेन ) प्रजाः कृतकृत्याः कृताः ।

4. Remark.—दशरथ as a भूमिपाल ( भूमिं पालयतीति भूमि + पा + णिच् + अण् कर्त्तरि ) was the paramount sovereign, so it depended entirely on his power to order Rama’s अभिवेक on the earth i. e. earthly Kingdom of his ( मेदिन्याम् अभिविज्ञता भूमिपालेन ) ।

प्रतिहारो—तुवरदु तुवरदु दाणिं अयगौ [ त्वरतां त्वरता-  
मिदानीमायेः ] ।

Portress—Let your noble self, hurry on, hurry on now.

काञ्चुकीयः—भवति, इदं त्वर्यते । ( निष्क्रान्तः ) ।

Chamberlain—Ho noble lady, this is being hurried on  
(Exit).

প্রতিহারী—(পরিক্রম্যাবলোক্য) অয়্য সম্ভবঅ সম্ভবঅ গচ্ছ  
—তুবংপি মহারাঅবঅণেণ অয়্যপুরোহিতং জহোপআরেণ তুবরংহি ।  
(অন্যতো গত্বা) সারসিএ সারসিএ সঙ্কীদসালং গচ্ছিঅ নাডই-  
অণং বিস্ববেহি কালসংবাदिणा णाडएण सज्जा होहत्ति । जाव  
अहं वि सव्वं किदंत्ति महाराअस्म णिवेदेमि । (निष्क्रान्ता) ।  
[ (परिक्रम्यাবलोक्य) आयेय सम्भवक सम्भवक, गच्छ । त्वमपि  
महाराजवचनेन आयेयपुरोहितं यथोपचारेण त्वरय । (अन्यतो  
गत्वा) सारसिके सारसिके, रुङ्गीतशालां गत्वा नाटकीयानां  
विज्ञापय—कालसंवादिना नाटकेन सज्जा भवर्तति । यावदह-  
मपि सर्वं कृतमिति महाराजाय निवेदयामि । (निष्क्रान्ता) ] ।

Portress—( walking about and looking ) Ho honourable  
Sambhavaka, you go, and you too in the words of his Lord-  
ship (Dasaratha) hurry on the priest with befitting materials;  
(going to another direction) Sarasika, Sarasika, do go to the  
concertroom and narrate the actors that they should be  
ready with a play befitting this occasion. In the meantime  
I too shall narrate to King Dasaratha that everything is  
done or prepared. (Exit).

Beng.—প্রতিহারী—মাননীয় মহাশয়, গম্বর হউন, গম্বর হউন ।  
কাঞ্চকার—মাছে, এই স্বরা করা হইতেছে ( নিক্রমণ ) । প্রতিহারী  
( পরিক্রম্য করিয়া ও দেখিয়া ) আর্ধ্য সম্ভবক, বাও । তুমি ও রাজার  
কথায় পুরোহিতকে যোগ্যোপচারে গম্বর হইতে বল । ( অভ্যদিকে  
বাইরা ) সারসিকে সারসিকে, সঙ্কীতগৃহে বাইরা নটদের বল— কালোপ-  
যোগী নাটকের দ্বারা সজ্জিত হও । ইতিমধ্যে আমিও ‘সব করা  
হইয়াছে’—একখাটা মহারাজ দশরথকে নিবেদন করি ।

**Tika.**—‘इदानीम्’ अधुना ‘आर्याः’ माननीयो भवान् ‘त्वरतां त्वरताम्’ अनन्तर कर्तव्ये सत्वरं भवतु (सम्भ्रमे द्विरुक्तिः । त्वर + लोटताम् = त्वरताम् ।) । ‘भवति’ चे मान्ये, ‘इदं’ पुरो दृश्यमानं अभिषेककर्म, यदाश्रित्य सम्भावयन् क्रियतेत्याभिः तत् अभिषेककर्म इत्यर्थः ‘मया त्वय्यंते’ त्वरया योजयते—इति कांचुकीयः निष्क्रान्तः ( = निस् + क्रम + क्त कर्त्तरि ) । ततः प्रतिहारौ ‘परिक्रम्य’ रंगमञ्चं परितो गत्वा ‘अवलोक्य’ समन्ततः दृष्ट्वा च अन्यं बभूवुः किमस्माद्—‘आर्य्यं सम्भवक सम्भवञ्च [ इति सम्भ्रमे आवेगे वा द्विरुक्तिः ] ‘गच्छ’ । त्वमपि महाराजवचनेन महाराजस्य दशरथस्य वचनानुसारेण ‘पुरोहित’ वशिष्ठस्य सङ्कारिणं यथोपचारेण योग्यद्रव्य-संभारेण ‘त्वरय’ त्वरया योजय [ त्वर + णिच् + लोटङि = त्वरय ] । ‘अन्यतो गत्वा’ अन्यस्याम् दिश्यात्वा, ‘सारसिके सारसिके’ इति कस्याश्चित् परिचारिकाया नामसम्बो-धनम् । ‘स गीतशालां गत्वा नाट्यगृहं गत्वा नाटकीयानां नटानां सम्बन्धे [ सम्बन्धविवक्षायां षष्ठी । चतुर्थी युक्तम् ] ‘विज्ञापय’ यथा—‘कालसंवादिनां’ कालोपयोगिना नाटकेन युयं सञ्जा भवत इति । ‘यावत् अहमपि’, ‘सर्वं कृतम्’ सर्वं कर्म विहितं प्रसूतं वा इति ‘महाराजाय’ दशरथाय [सम्प्रदाने षर्थी इति भाष्यसम्मतम् ] ‘निवेदयामि’ विज्ञापयिष्यामि [ यावद्वयोमे भविष्यति लट् “यावत् पुरानिपातयोर्लट्” इति हि सूत्रम् ] ।

### NOTES

1. इदम्—Refers to the अभिषेककर्म that was ahead and on which they were talking. There is perhaps a pointing to the arrangement of अभिषेककर्म before them by the indexfinger; comp “सन्निहितं इदं विषयः” । उक्तकर्म of त्वय्यंते ( = त्वर + लोटते कर्मणि ) । or—इदम् means एवम् (thus) and may also be an adverb here. Construe in this case then—इदम् ( एवम् ) यथा तथा त्वय्यंते । For a similar double construction of इदम्, compare “अथैदं रवीशः तथावत्तम्” uttara Act I. sl. 29.

2. आर्य्यं सम्भवक—case of address. “सम्भ्रमे द्विरुक्तिः” । सम्भवक is

the name preferably of another chamberlain or guard there, to whom प्रतिहारो said this when काञ्चुकौय went out. Swapna-nataka names सभषक as one of the guards there ; “त्वमपि” here also shows that स भवक is some other than our first काञ्चुकौय ।

3. महाराजवचनेन—करणे श्या ॥ आर्थः ( मान्यः ) पुरोहितः, कर्मषा । This perhaps refers to some assistant of वशिष्ठ ; for as said in sloka 3, वशिष्ठ was already there.

4. यथोपचारेण—उपचारमनतिक्रम्य इति यथोपचारम्, अव्ययीभाव । As अव्ययीभाव words are usually adverbs, so to make it a noun add मन्थथोय अच् as in परीक्षा क्रिया । यथोपचारम् अस्मास्य इयि यथोपचार + अच् = यथोपचारः । तेन । करणे श्या । Or—यथोपचारम् the अव्ययीभावान् word is an adverb here, and as an adverb takes करणे द्वतीया by the dictum “क्रियाविशेषणानां कचित् करणत्वमिष्यते” । And अव्ययीभाव words take optionally the द्वतीया विभक्ति by the rule “द्वतीया सव्ययीवङ्, लम्” । Thus यथोपचारम् is also correct here.

5. सङ्गीतशालाम्—सङ्गीतस्य शाला (गृहम्), इतत् । This is a concert-hall or theatre room where music and theatrical performances were being done in those days. This is found even in big palaces. Comp “सङ्गीतशालाभ्यन्तरे अवधानं देहि”—Sak. V. सङ्गीत-शालम् is also correct by “विभाषा सेनासुराच्छायाशालानिशानाम्” ।

6. नाटकीयानाम्—नट अवस्तान्दने चुरादि + ण्वल् कर्त्तरि = नाटकम् a drama “देवतानां मनुष्याणां राज्ञां लोके मङ्गल्यनाम्...नानाभावरसेराब्धं नाटकं सुरयो विदुः” । नाटके नियुक्ता इति नाटक + क् ( शैषिक ) ( “ब्रह्माच्छः”, इति स्वर्थे ) = नाटकीयाः those engaged in dramas i. e. actors. तेषाम् । सम्बन्धसासन्धे षष्ठी । ४र्थो is usual here, as in “महाराजाय निवेदयामि” later on.



7. कालसंवादिना—कालं संवदति उपयुक्ताते इति काल + सम + वद +  
णिनि कर्त्तरि साच् कारिण = कालसंवादिन् befitting the occasion. तेन ।  
qual. नाटकेन which has कर्त्तरि श्या ।

8. यावत्—An अव्यय denoting अवधि or time-limit here ;  
compare “यावत्तावच्च साकल्येऽवधौ नानेवधारणे”—Amara. Also comp  
“तृष्णीं भव यावदाकर्णयामि”—Sak- V- लट is used in connection  
with this अव्यय यावत्, in the sense of futurity by the rule  
“यावत्पुरानिपातयौलट्” ।

9. Remark—By “कालसंवादिना नाटकेन सञ्जा भवत” the portress  
calls in other actors on the stage, having bearing on the  
अभिषेककर्म (the plot of the drama, and on which the प्रतिज्ञायी  
was speaking). Thus later on we find gradual coming in of  
the female friend of Sita, named Avadatika ; of Sita and her  
maid-servant (cheti) as well.

( ततः प्रविशत्यवदातिका वल्कलं गृहीत्वा )

(Then enters Avadatika with bark )

अवदातिका—अहो अस्माद्दिदं । परिहासेण वि ह्यमं वल्कलं  
उदधमन्तोए मम एत्तिथं भयं आसी—किं पुन लोभेण परधनं  
हरन्तस्म । हसिदुं विषय इच्छामि । न ख एषादृशीए हसि-  
दव्यं । [ अहो अत्याहितम् । परिहासेनापीदं वल्कलमुप-  
नयन्त्या ममेतावद् भयमासीत्, किं पुनलोभेन परधनं हरतः ।  
हसितुमिवेच्छामि । न खल्वेकाकिन्या हसितव्यम् ] ।

Avadatika—O woe, while fetching this bark out of joke  
(or—to make a fun), I entertained so much fear ; then how  
much more fear is felt by one who carries away other's

wealth out of greed. I wish to make a fun ; but indeed it cannot be done alone.

( ততঃ প্রবিশতি সীতা সপরিবারা )

( Then enters Sita along with attendants )

সীতা—হুঙ্কে অদাদিআ পরিসঙ্কিতবস্থা বিষ দিস্মদ্ব । কিং  
যু হু ( ? খু ) বিষ ইদং [ হুঙ্কে, অবদাতিকা পরিসঙ্কিতবর্ণব  
হুঙ্কতে । কিন্তু, খল্ভিববৈতত্ ] ।

Sita—Hallo, Avadatika looks like one afraid. What indeed can this be ?

চেটী—মহিণি, সুলহাবরাহো পরিঅণো যাম । অৱরজ্ভা  
মবিদসদি [ মহিণি, সুলভাপরাধঃ পরিজনো নাম । অপরাধা  
মবিষ্যতি ] ।

The Maid—your ladyship, the servants are indeed easily liable to faults. She must have been guilty.

সীতা—যহি যহি, হসিতুং বিষ ইচ্ছদি [ নহি, নহি,  
হসিতুমিবেচ্ছতি ] ।

Sita—Not indeed, not indeed, she is willing to make fun.

Beng.—( তারপর বঙ্কল লইয়া অবদাতিকার প্রবেশ ) অব-  
দাতিকা—কি বিপদ, হাঙললে এই বঙ্কল আনিবার সময় আমার এত  
ভয় হইতেছিল, আর যে লোভবশতঃ পরধন হরণ করে তার না জানি  
কেমন ভয় হয় । আমার হাঙকোতুক করিতে ইচ্ছা হইতেছে ।  
কিন্তু একাকী হস্তরস হয় না । ( তারপর সপরিবারা সীতা প্রবেশ  
করিলেন ) সীতা—ওহে, অবদাতিকাকে ভীতায় জ্ঞান দেখিতেছি ।

तवे बापापारठा कि ? चेटी—भट्टिनि, परिजनैर गहजेई अपराध  
( प्रयाद ) घटे । एउ अपराध करिना थाकिवे । जीता—ना ना,  
ए हाश्र ( कोठुक ) करिने ईछा करिनाछे ।

Tika.—अही [ कष्टे अवययम् ] 'अत्याहित' महद्भयम् उपस्थितमिति  
वाक्यार्थः । 'परिहासेन' कौतुकेन 'अपि इदं वल्कलं' वृत्तवचम् 'उपनयन्त्या'  
आनयन्त्या 'मम एतावत् भयम् आसीत् वभूव, 'पुनः' पचान्तरे [ अवययमितत् ] 'लोभेन  
हेतुना 'परधनं' हरतः' अन्यदीयद्रव्याम् अपहरतः जनस्य 'महत् भयं' भवेत् 'इति किं  
वक्तव्यम्, न वक्तव्यम् । तादृशस्य भयं भवेदेव । इति कैकेयीकनृकरामराजाग्रप-  
हरणं गूढं सूच्यते च । हासारसं कर्तुमिच्छती आह—'एका कन्या न हसितव्याम् ।  
हासारसं न कर्तव्याम् । 'ततः सपरिवारा' अनुचरीसहिता सीता प्रविश्य आह—'हृष्टे'  
[ इति कीमलामन्त्रणे, चैथ्याह्वाने च अवययम् ] 'अवदातिका' तदाख्या मे सखी 'परि-  
शङ्कितवर्णा' परिशङ्कितस्य वर्णः लक्षणां, परिशङ्कितवर्ण इव वर्णो यस्यः [ "सप्तम्यपु-  
मानपूर्वस्योत्तरपदलोपश्च वक्तव्यः" इति वात्तिकेन बहुव्रीहिः ] 'दृश्यते' आलक्ष्यते । 'किं  
तु खलु एतत्' स्यात् इति सीतायाः सन्देहगर्भः प्रश्नः । ततः तस्याः परिचारिका चेटी  
आह—'हे 'भट्टिनि', हे देवि 'परिजनः' भृत्यः सुलभः अपराधः' यस्य तादृशः 'सुलभा-  
पराधः' सहजेन अवराधयुक्तो भवति 'नाम' भवत्येव [ "नाम" इति प्रसिद्धी प्राकाश्ये  
वा अवययम् । "प्राकाश्य—'संभाव्यक्रोधोपगमकुत्सनं नाम" इत्यमरः ] । अतः मन्ये  
अवदातिका 'अपराधा' सापराधा भविष्यति । ततः परिशङ्किता लक्ष्यते । अवदातिका  
सूक्ष्मं विस्वीक्य निपुण विभाव्य पुनः सीता आह—'नहि नहि' [ संशये हिंसाः ] न  
सा सापराधा, किन्तु सा 'हसितुमिच्छति । अतः एव' लक्ष्यते ॥

### NOTES

1. अत्याहितम्—आ + धा + क्त कर्मणि = आहितम् placed. अति अति-  
शयेन आहितम् इति अत्याहितम्, a great fear, प्रादितम् । 'अत्याहितं महद्-  
भयम्' इत्यमरः । Nom to उपस्थितम् &c. understood. As a simple  
one, she apprehended obstruction in bringing वल्कल from नैषध  
though it was not stolen even. She was, as a virtuous one,

always fearing challenge from रीवा etc, though taken out of joke ; hence she says this and contrasts her condition with another deliberately stealing. Pandit Shastri here says that by speaking of this stealing one from his legitimate due, is foreshadowed snatching away of Rama's legitimate due on the राम by his step-mother Kaikeyi. Comp. "परधनहरणात्मा च कैकेयीकृतं कं रामराजाहरणमिह सूचितम्". See Tika also.

2. परिहासेन, लोसेन—हेतौ श्या ।

3. उपनयनाः—उप + नी + शठ + डीप् स्त्रियाम् । ततः वज्राः एकवचनम् ।  
qual. मन ।

4. परधनम् हरतः—ह + शठ = हरत् stealing. तस्य । हरतः = हरतः  
जनस्य । Now see Tika.

5. हसितुम्—हस + तुमुन् । हस here means to cut joke or to make fun. She wishes to make a fun but finds out companions, for fun cannot be done alone ( एकाकिन्या न हसितव्यम् ) । This thus introduces Sita and her maid here.

6. किं नु खलु—किम् is an अव्यय implying प्रश्न । 'नु' is an अव्यय denoting वितर्क (doubt) here, and खलु is another अव्यय denoting अनकारण or निश्चय । In other words, these three अव्यय indicate वितर्कगर्भं प्रश्न with stress on the वितर्क । In other words—Sita thinks what can this be—'एतत्' वस्तु किं नु खलु खात् । N. B.—Here the Prakrita is किं नु इ = किं नु खलु । But later on and in Sakuntala, in Avimaraka &c. किं नु ख = किं नु खलु ; also see infra.

7. भट्टिनि—case of address. The maid etc. address such high lady-personages as Sita here thus ; "राज्ञी कृताभिषेकायाया-

मितराहुं तु भट्टिनी” इत्यमरः ; also cp “राजपत्न्याः सर्वा परिजनं न तु भट्टिनी स्वामिनी देवी” ।

8. सुलभापराधः—अप + राध + घञ्—अपराधः । सु + लभ + खल् कर्मणि = सुलभः । सुलभः अपराधः यस्य, वह । qual. परिजनः ।

9. अपराधा—अप + राध (दिवादि अकर्मक) + क्त कर्तरि स्त्रियाम् = अपराधा has sinned; cheti apprehends that अवदातिका has done some fault so she looks like परिश्रुतिवर्णा (see Tika); But Sita who is a better judge and is well acquainted with Avadatika, and from the fact of her coming out with a वल्कल unchallenged by any one on the way, divines that she is willing to make a fun here ( हसितुमिच्छति ) and hence emphatically contradicts cheti's remark by “नहि” । Hence Sita attributes her change in facial colour as due to this motive of hers.

Remark—As अवदातिका does not like to make fun alone so our poet introduces Sita along with her maid-attendant ( सपरिवारा सीता प्रविशति ) । परिवार here means attendant and refers to Cheti. She being a maid servant of Sita. परिवार्यते अर्णेन इति परि + इ + णिच् घञ् करणे बाहुलकात् = परिवारः attendants. Also परिवार to denote attendants other than मनुष्य, see the rule “उपसर्गस्य घञि अमनुष्ये बाहुलम्” इति दीर्घविकल्पः । परिवारेण सहचरमाना सपरिवारा, तुल्ययोगे वह । qual. सीता । Alternately सहपरिवारा by the rule “वोपसर्जनस्य” ।

अवदातिका—( उपसृत्य ) जेतु भट्टिणी । भट्टिणि, यत्तु अहं अवराज्भा । [जयतु भट्टिनी । भट्टिनि, न खल्वहमपराधा] ।

Avadatika—(Approaching)—May your ladyship prosper. My ladyship, I am not indeed guilty.

सीता—का तुमं पुच्छदि । ओदादिए, किं एदं वामहस्तपरि-  
गहिदं [ का त्वां पृच्छति । अवदातिके, किमेतत् वामहस्तपरि-  
गृहीतम् । ]

Sita—who asks you ( about that ) ? Avadatika, what  
is this in your left hand ?

अवदातिका—भट्टिणि, इदं वल्कलं [ भट्टिणि, इदं वल्क-  
लम् ] ।

Ava.—My lady, this is a bark ( or-bark garment ).

सीता—वल्कलं किस्म आणीदं [ वल्कलं कस्मादानो-  
तम् ] ।

Sita—why have you brought in this bark ?

अवदातिका—सुणादु भट्टिणी । णेवच्छपालिणी अय्यरेवा णिबुत्त-  
रङ्गप्पओअणं असोअरुक्खस्स एकं किसलअं अह्मेहि जाइदा  
आसि । ण अ ताए दिण्णं । तदो अरिहदि अवराहोत्ति इदं  
गहिदं [ शृणोतु भट्टिनी । नेपथ्यपालिनी आर्य्यरेवा निर्वृत्तरंग-  
प्रयोजनमशोकवृक्षस्यैकं किशलयमस्माभिः याचितासीत् । न च  
तया दत्तम् । ततः अर्हत्यपराध इतीदं गृहीतम् ] ।

Ava—May your ladyship hear. Honourable Reva, the  
female in charge of dresses ( in the dressing-room ) was  
asked for a twig of Asoka-tree though its necessity was  
over, still she did not give it. Hence fault attaches to her,  
and (to retaliate by way of fun) I have this bark.

सीता—पावअं किदं । गच्छ, णिय्यादेहि [ पापकं कृतम् ।  
गच्छ नियर्तय ] ।

Sita—you have done wrong, go and give ( it ) back ( to Reva ).

अवदातिका—भट्टिणि, परिहासणिमित्तं खु मए एदं आणीदं  
[ भट्टिनि, परिहासनिमित्तं खुलु मयैतदानोतम् ] ।

Ava—My dear lady, I have brought this (bark) to cut jokes (with Reva).

सीता—उन्मत्तिए, एवं दोसी वड्ढइ । गच्छ, णिययादेहि  
णिययादेहि [ उन्मत्तिके, एवं दोषो वड्ढंते । गच्छ निययातय  
निययातय ] ।

Sita—Ho mad one, even thus fault increases ; go and give it back, give it back to her.

अवदातिका—जं भट्टिणी आणवेदि [यद् भट्टिनी आज्ञापयति]  
( प्रस्थातुमिच्छति ) ।

Ava.—As your ladyship commands—(wishes to go).

सीता—हला, एहि दाव [ हला, एहि तावत् ]

Sita—Hallo, do come.

अवदातिका—भट्टिणि, इअहि [ भट्टिनि, इयमस्मि ] ।

Ava—My dear Lady, here am I.

सीता—हला, किं ए हु (खु) मम वि दाव सोहदि [ हला,  
किन्नु, खुलु ममापि तावत् शोभते ] ।

Sita—Hallo, will this bark indeed befit me (or-make me look well ) ?

अवदातिका—भट्टिणि, सव्वसोहणौअं सुखं नाम । अलङ्करोदु

भट्टिणी [ भट्टिनि, सर्वशोभनीयं गुरूपं नाम । अलङ्करोतु भट्टिनौ ] ।

Ava—My Lady, beauty shines under all circumstances (and with all). So let my ladyship decorate herself with this.

सीता—आणेहि दाव । ( गृहीत्वा लङ्कृत्य ) हला, पेकखं किंदाणिं सोहदि [ आनय तावत् । हला, पश्य ( ? प्रेक्षस्व ) किमिदानीं शोभते ] ।

Sita—Do bringit. ( Taking and decorating herself ), Hallo ! Behold if (or-how) it befits me.

अवदातिका—तव खु सोहदिणाम । सौवर्णिक्कलं विअ वल्कलं स'वुत्तं [ तवखलु शोभते नाम । सौवर्णिकमिव वल्कलं संवृत्तम् ] ।

Ava—It (the bark) befits you indeed, And it has now turned golden as if.

सीता—हज्जे, तुवं किञ्चि न भणसि [ हज्जे, त्वं किञ्चि न भणसि ] ।

Sita—Ho, you are not saying anything.

चेटी—णत्थि वाचाए पओअणं । इमे पहरिसिदा तणूकहा मन्नेदि ( पुलकं दर्शयति ) [ नास्ति वाचा प्रयोजनम् । इमानि प्रहृषितानि तनूकहानि मन्त्रयन्ते ] ।

Cheti—No use of saying anything. These my horripilated hairs will speak or indicate all ; (shows her horripilation).

सीता—हज्जे, आदंसअं दाव आणेहि [ हज्जे, आदसं तावत् आनय ] ।



Sita—Ho, do bring me a mirror.

चेटी—जं भट्टिणी आणवेदि । ( निष्क्रम्य प्रविश्य ) भट्टिणि,  
अअं आदंसओ [ यद् भट्टिन्यान्नापयति । ( निष्क्रम्य प्रविश्य )  
भट्टिनि, अयमादर्शः ] ।

Cheti—As your ladyship commands. (Going out and re-  
entering) My lady, here is the mirror.

सीता—( चेटीमुखं विलोक्य ) चिटटद् दाव आदंसओ ।  
तुवं किं वि वत्तुकामा विअ [ तिष्ठतु तावत् आदर्शः । त्वं  
किमपि वत्तुकामेव ] ।

Sita—(Eyeing cheti's face) Let the mirror remain. You  
seem to be willing to say something.

चेटी—भट्टिणि, एवं मए सुदं । अयवालाई कच्चूई  
भणादि—अहिसेओ अहिसेओत्ति । [ भट्टिनि, एवं मया  
श्रुतम् । आर्यवालाकिः कंचुकी भणति—अभिषेकोऽभिषेक  
इति ] ।

Cheti—My lady, this is heard by me. Noble chamber-  
lain Balaki says out—coronation, coronation.

सीता—को वि भट्टा रज्जे भविस्सदि [ कापि भर्ता राज्ये  
भविष्यति ] ।

Sita—Then some one will be the King on the Kingdom.

(प्रविश्यापरा) चेटी—भट्टिनि पिअक्खाणिअं पिअक्खाणिअं  
[ भट्टिनि, प्रियाख्यानिकं प्रियाख्यानिकम् ] ।

(Entering another) Maid—My lady, good news, good  
news (to thee).

सीता—किं किं पङ्क्तिश्च मन्तसि [ किं किं प्रतीष्य मन्त्रयसे ] ।

Sita—with reference to which are you saying this ?

चेटी—भट्टिदारभो किल अहिसिञ्चीभदि [ भत्तुं दारकः किलाभिविच्यते ] ।

Cheti—The prince ( Rama ), ( I hear ) is going to be coronated ( a King ).

सीता—अवि तादो कुशलो [ अपि तातः कुशलो ] ।

Sita—Is father-in-law all right ?

चेटी—महाराएण एव्व अहिसिञ्चीभदि [ महाराजेन एवाभिविच्यते ] ।

Cheti—He is being coronated by the great King ( Dasa-ratha ) himself.

सीता—जइ एव' दुटीअ'मे पिअ' सुदं । विशालदरं उच्छङ्गं करेहि [ यदेव' द्वितीयं मे प्रियं श्रुतम् । विशालतर-मुत्सङ्गं कुरु ] ।

Sita—If this be so, then I have heard a second good news. All the more expand your lap.

चेटी—भट्टिनि तह [ भट्टिनि, तथा ] ( तथा करोति ) ।

Cheti—Let it be so, my lady ; ( does so ).

सीता—(आभरणाण्यवमुच्य ददाति) [ ( ? सीता आभरणा न्यवमुच्य ददाति ) ] ।

( Sita takes out her ornaments and gives these to Cheti ).

चेटी—भट्टिणि, पटहसहो विथ [ भट्टिनि, पटहशब्द इव ] ।

Cheti—My lady, sound of drum as if (is being heard).

सीता—सो एव्व [ स एव ] ।

Sita—Indeed so.

चेटी—एकपदे ओघट्टितुहणीओ पटहसहो संवुत्तो [ एकपदे अवघट्टितुहणीकः पटहशब्दः संवृत्तः ] ।

Cheti—The sound of drum has ceased as soon as struck and heard.

सीता—कोण सु उग्घादो अहिसेअस्स। अहवा बहुवृत्तान्ताणि-  
राअल्लानि णाम [ कोनु खलु उदघातः अभिषेकस्य । अथवा  
बहुवृत्तान्तानि राजकुलानि नाम ] ।

Sita—What indeed can there be an obstacle to the coronation ; or it is rightly said that royal palaces are full of momentous incidents.

चेटी—भट्टिणि, एव्वं मए सुदं—भट्टिदारअं अहि-  
सिञ्जिअ महाराओ वणं गमिस्सदि त्ति [ भट्टिनि, एवं मया  
श्रुतं भट्टिदारकमभिषिच्य महाराजो वनं गमिष्यतीति ] ।

Cheti—My lady, I have heard this that King Dasaratha will go to the forest after coronating Prince Rama.

सीता—जइ एव्वं ण सो अहिसेओदओ सुहोदअं णाम  
[ यदेव न तदभिषेकोदकं सुहोदकं नाम ] ।

Sita—If this be so, then that is not the coronation water

that will be poured on him but the water to wash his face to wipe off tears, (due to Maharaja's "vanagamana.")

Beng.—অবদাতিকা ( আগাইয়া আসিয়া ) ভট্টিনীর জয় হোক ।  
ভট্টিনি, আমি অপরাধ করি নাই । সীতা—কে তোমাকে সে বিষয়  
জিজ্ঞাসা করিতেছে । অবদাতিকে, তোমার বাঁ হাতে এটা কি ?  
অবদাতিকা—ভট্টিনি, এটা বঙ্কল । সীতা—বঙ্কল কেন আনিয়াছ ?  
অবদাতিকা—ভট্টিনি ( দেবি ), শ্রবণ করুণ—বেঘরক্ষী মাননীয়া রেবার  
নিকট কাঙ্ক্ষ শেষ হওয়ার একটি অশোক গাছের পল্লব চাহিয়া ছলাম ।  
সে দেয় নাই । এতে ত'র অপরাধ হইয়াছে, তাই ( হাস্যচ্ছলে ) এটা  
আনিয়াছি । সীতা—অস্থায় করিয়াছ । যাও, ফিরাইয়া দাও ।  
অবদাতিকা—দেবি, পরিহাস করিবার জন্তই এটা আনিয়াছি । সীতা—  
পাগলি, এতেও দোষ ঘটে । যাও, ফিরাইয়া দাও ফিরাইয়া দাও ।  
অবদাতিকা—আপনার যে আজ্ঞা ( বাইতে উত্ততা হইল ) । সীতা—  
হলা, আইস । অবদাতিকা—ভট্টিনি ( দেবি ), এই আসিয়াছি ।  
সীতা—হলা, এটা কি আমার শোভা পাইবে ? অবদাতিকা—দেবি,  
সুৰূপ সর্ববস্ত্ত্বদ্বারাই শোভা পায় । আপনি ( বঙ্কল ) পড়ুন । সীতা—  
তবে আন, ( গ্রহণ করিয়া ও পরিয়া ) হলা, দেখদেখি, এখন এটা কেমন  
শোভা পাইতেছে । অবদাতিকা—তোমার ত ওটা শোভা পায়ই ।  
বঙ্কলটা যেন সুবর্ণময় হইয়া গেল । সীতা—হজ্ঞে ( চেটি ), তুমি ত  
কিছু বল্ ছা না । চেটি—বলিবার প্রয়োজন নাই । আমার এই  
রোমোদ্গমই বলিয়া দিবে ( পুলক দেখাইল ) । সীতা—চেটি, তবে  
আরনা আনত । চেটি—দেবীর বা আজ্ঞা । ( বাইয়া ও ফিরিয়া  
আসিয়া ) ভট্টিনি, এই আদর্শ । সীতা—( চেটির মুখে তাকাইয়া )  
আদর্শ থাক্ । তুমি যেন কিছু বলিতে ইচ্ছা করিতেছ । চেটি—দেবি,

আমি এরূপ শুনিলাম যে, আৰ্য্যবাসীকি কঙ্করী বলিতেছেন—‘অভিষেক, অভিষেক’। সীতা—তবে রাজ্যে কোনও রাজা অভিষিক্ত হইতেছে। (প্রবে করিয়া অপরা) চৌ—দেবি, প্রিয়সংবাদ, প্রিয়সংবাদ। সীতা—কি লক্ষ্য করিয়া এই কথা বলিতেছে? চৌ—রাজপুত্র রামই (শুনিতেছি) রাজ্যে অভিষিক্ত হইতেছেন। সীতা—মহারাজ দশরথের কুশল তো? চৌ—মহারাজই অভিষিক্ত করিতেছেন। সীতা—তবে দেখিতেছি, আমার দুইটা প্রিয়সংবাদ। তোমার কোন্টা বিজ্ঞত কর দেখি। চৌ—তাই হোক (তাই করিল)। (সীতা আভরণ খুলিয়া দিলেন)। চৌ—দেবি, যেন পটহের শব্দ (শুনিতেছি)। সীতা—তা হবে। চৌ—পটহশব্দ অবঘটিত হইয়াই যেন চুপ করিয়া থামিয়া গেল। সীতা—অভিষেকের কোনও বাধা হইয়া থাকিবে। অথবা রাজকুল নানাঘটনায় পরিপূর্ণ থাকে। চৌ—দেবি, আমি একথা শুনিয়াছি যে, সুব্রাহ্মণ্য রামকে অভিষিক্ত করিয়া মহারাজ দশরথ বনে যাইবেন। সীতা—তবে দেখিতেছি, এটা অভিষেকবারি নয়, এটা মুখস্থিত অশ্রুবারি প্রক্ষালনের জন্ত উদক বটে (অর্থাৎ এই অভিষেক-বারি দ্বারা রাম, দশরথের বনগমনজন্ত ছুঃখবারি প্রক্ষালন করিবেন)।

Tika.—অবদাতিকা ইতি। ‘মহিনী’ দেবী ‘জয়ন্ত’ সর্বোৎকর্ষণ বস্তুতাম্ [অদ্বিত্যং] লিখাণুরকর্মকঃ। জয়ামিভবে তু সাক্ষরক এব প্রযুক্ত্যে কিঞ্চ প্রাচীনায়া লোটি তুবিমল্লিখন্য লটঃ তিবিমল্লিঃ, অন্তুখ্যানে চ অন্তিপ্রয়োগো দৃশ্যতে ইতি কেচিৎ। তথাহি গীতগোবিন্দ—‘জয়ন্তি যমুনাকুলে রত্নকলয়ঃ’। “জয়তি জয়তি দেবী দেবকীনন্দনৌষী” ইত্যাদি চ। “অপরাজ্জা ভবিষ্যতি” ইতি ভেটীবচনং শ্রুত্বা অবদাতিকা কথয়তি—‘নাহমপরাজ্জায়াস্তু’। ততঃ সীতা বদতি—ত্বমপরাদিনী বা ন বা ইতি ‘কা ত্বা পৃচ্ছতি’, কথয় তব ‘বামহস্ত’, বাহুস্তন পরিগৃহীতম্, ইতি বামহস্ত-পরিগৃহীতম্ (সুপসুপা বা ইতন্) পতন্ বস্তু ‘কিন্’ স্যাত ॥ ততঃ বল্কলানয়নকারণং বিব্রণ্যোতি অবদাতিকা—‘অস্মাভিঃ নেপথ্যপালিনী’ বজ্রালয়স্য বৈদ্যবচিনী [নেপথ্যশব্দে-

नाम वेधो लब्धते] 'अया' माननीया 'देवी' तदाख्या रमणी 'निष्ठतर' गप्रयोजनमशोक-  
 हृदयस्य किशलयम् पल्लव' याचिता आसीत् ; किन्तु तथा तत् न दत्तम् । 'ततः अप-  
 राधः अर्हति युजाते, तस्याम् योग्यो भवति 'इति' हेतोः मया 'इदं' वल्कलं गृहीतम् ॥  
 हे 'उन्मत्तिके' [ उन्मत्ता एव उन्मत्तिका । स्थायैकम् ] । परिहासः निमित्तं  
 कारणं यस्मिन् कामेति तत् यथा तथा आनीतं वल्कलं दोषं जनयति । 'एवम्'  
 अनेन प्रकारेण 'दोषो वर्धते' । अतः 'गच्छ, निर्यातय' प्रत्यर्पय [ निर् + यत् +  
 चिच् + लोट् द्वि । सम्भूने द्विकृतिः ] ॥ 'हृला'—इत्यव्ययम् नाय्ये सख्याज्ञाने  
 वर्त्तते, यथा 'हृषे' इत्यव्ययम् चैव्याज्ञाने प्रयुज्यते ॥ 'किं तु खलु [ प्राग्व्याख्यातम् ]  
 अपि एतत् वल्कलं 'मम ( सम्बन्धे ) तावत् शोभते' [ तावत् इति वाक्यालङ्कारे वा  
 अवधारणे अव्ययम् ] इति सीतायाः सन्देहगर्भः प्रश्नः ॥

ततः अवदातिका वदति—हे 'भङ्गिनि' देवि 'सुरूपं' सु शोभनं रूपं सौन्दर्यम् इति  
 सुरूपम् [सु+सुप् OR कर्म+चा—] सर्वेण द्रव्येण शोभयितुं शक्नोति 'सर्वशोभनीयम्'  
 सौन्दर्यं' सर्वावस्थायामिव सर्वद्रव्येणैव शोभते सर्वत्र शोभयति । 'नाम' इति प्राकाशं  
 अव्ययम् यदाएव विधत्ते 'नाम' इति अवधारणे अव्ययम्, यथा 'तव खलु शोभते  
 नाम' इत्यत्र । 'भङ्गिनी अलङ्करोतु' वल्कलं परिधेहि तथा आत्मानं मण्डयतु ॥ वल्कलं  
 परिधाय सीता ब्रवीति—हृला अवदातिका 'किम् इदानीम्' अधुना मयि वल्कलं शोभते'  
 इति प्रश्नः ॥ न केवलं वल्कलं तव शोभते एव, अपि तु तव सौवर्णदेहम्परीतं,  
 वल्कलमपि 'सौवर्णिकम्' इव 'सुवर्णसंनिभम्' इव 'संभूतम्' जातम् ॥ 'हृल्ले' इति  
 चेष्टाज्ञाने अव्ययम् इति प्रायुक्तम् ॥ 'नास्ति वाचा प्रयोजनम्' [ 'वाचा' इति करणे  
 श्या ], विनैव वचनं समाभिप्रायं सुव्यक्तमेव । कथं सुव्यक्तमित्याह—'इमानि प्रहृषि-  
 तानि' पुलकितानि 'तन् रूढानि खीमानि समाभिप्रायं' 'मन्दयन्ते' सूचयन्ति ॥ ततः  
 चेटीकतृकादशं प्रदानसमये चेटीमुखमवलोक्य सीता आह—'आदशः' सुकुरः  
 'तिष्ठतु' 'तु' किमपि वक्तुकामा इव 'किञ्चित् वक्तुं' कामो यस्य तादृश इव लक्ष्यसे  
 [ "तु" काममनसोरपि' इति तुमो सकारलोपः ] । मन्ये अन्यदेव तव वक्तव्यमस्ति ।  
 तदेव प्रथमं तावद्वद । ततश्च आह—'एव' एतत् 'मया श्रुतं' आर्यावालाकिः कुञ्चकी  
 माननीयः वालाकिनामा कुञ्चकी 'मणति' कथयति—अभिषेकः [ आवेगे सन्धने वा

द्विरुक्तिः ] वचं ते इति ॥ सीता आह—मन्य 'राज्ये' 'कोपि भर्ता' राजा भविष्यति, ततः अभिषेकशब्दः कञ्चुकिना उच्चारितः ॥

ततः 'प्रविश्य अपरा चेटी कथयति'—'भट्टिनि, 'प्रियाख्यानिक' प्रियम् आख्यानम् अस्ति अस्मिन् इति 'प्रियाख्यानिकम्' प्रियनिवेदनम् अस्ति वा विद्यते इति शेषः [ "अत इनिटनौ" इति मत्वर्थीयं ठन्प्रत्ययः ] सम्बन्धेऽर्थाद्विरुक्तिः ॥

सीता कथयति—'किं किं' [ आवेगे हित्वम् ] वस्तु 'प्रतीषा' उपलब्ध 'मन्त्रयसे' एवं कथयसि । कथय किं मे प्रियवचनमिति ।

ततः चेटी वदति—'भर्तृदारकः' भर्तुः स्वामिनो दशरथस्य दारकः पुत्रः युवराजः रामः किल [ ऐतिह्ये अव्ययमेतत् ] 'अभिषिच्यते' राज्ञि, स्वयं दशरथेनैव अभिषिच्यते । एवं रामस्य अभिषेकः, स च जीवति दशरथे एव, तस्मैव आज्ञायां भवति इति इयमपि सीतायाः सुवचनम्, अतः सीता आह—'द्वितीयं मे प्रियं श्रुतम्' । ततः आनन्दात् सीता चेटीमाह—'विशालतरमुत्सङ्गं कुरु' क्रीड विशालं विशालीकुरु, अहं त्वं पारितोषिकं ददामि इति उक्त्वा सा 'आभरणानि अवमुच्य ददाति' । अभिषेकाङ्गभूत-मङ्गलवाद्ये पटङ्गे ध्वनितेति, तत्शब्दे तत्तच्छब्दात् निवृत्ते च चेटी आह—'एकपदे' तत्तच्छब्देनैव [ अवग्रहमेतत् ] 'अवघट्टिततृष्णीकः' 'अवघट्टितः' ताडितः अतः शब्दयुक्तः स एव 'तृष्णीकः' निस्तम्बः शब्दहीनश्च 'पटङ्गशब्दः स वृत्तः' जातः । इति तस्याः विस्मयं बिलोक्य सीता सन्दिह्याना साशङ्का आह—अभिषेकस्य कोनु खलु उद्घातः' विघ्नः भवेत् । इति भाविन्या विपत्तेः सूचना । ततः आह—'राजकुलानि' राजगृहाणि 'बहुवृत्तान्तानि' बहुवः वृत्तान्ताः घटनाः यत्र तादृशानि (बहुव्रीहः) घटनाबहुलानि भवन्ति । अतः केनापिकारणेन भवितव्यम् येन वादिते एव पटङ्गे पुनः निस्तम्बः आसीत् । ततः चेटी पटङ्गशब्दविरमणे हेतुमाह—मया श्रुतम्—'भर्तृदारकं रामं राज्ञि अभिषिच्य महाराजः 'दशरथः' वनं गमिष्यति' इति । ततः दुःस्वप्नवाद् एष इति मत्वा सीता ब्रवीति—'यद्येव' यदि एष भवेत् 'तदा तत्' तौर्था-द्याहृतं मन्त्रपूतं च अभिषेकोदकं' न प्रकृतपक्षे 'अभिषेकोदकं' भविष्यति किन्तु तत् 'मुखोदकं' मुखप्रचालनार्थम् उदकमेव भविष्यति । अभिषेकात् परं दशरथो वन

वाक्येति इति मत्वा दुःखितः पिदवत्सवो रामः अभिषेकोदक्षिणेन दुःखात् प्रधास्य  
एतम् अभिषेकोदक्षिणेन सुखप्रधासनाथम् उदक' करिष्यति इति निष्कर्षार्थः ।

## Notes.

1. नेपथ्य etc—नेपथ्य is here वेव dress, नेपथ्यं पालयतीति रचयतीति  
नेपथ्य + पालि + णिनि साधुकारिणि स्त्रियाम् = नेपथ्यपालिनी the keeper of  
dress of the various actors in the theatre-hall or concert-hall  
[ सङ्गीतशास्त्रा ] । qual. आर्यरेवा ॥ आर्या माननीया रेवा इति आर्यरेवा ।  
कर्मेष्वा । Nom to आसीत् [ in याचिता आसीत् ] .

2. निवृत्त etc—रक्ष + चञ्च अधिकरणे = रक्षः theatre. But in चञ्च,  
the न of the root रक्ष slides, if that चञ्च be in भाव or करचवाच्य  
and not in अधिकरचवाच्य as here, the rule is "चञ्चि च भावकरचयोः" ।  
Witness राय with भावे चञ् । रक्ष प्रयोजनम्, इतत् । नि + इत + क्त  
कर्त्तरि = निवृत्त ceased, निवृत्त, रक्षप्रयोजनं यस्य, बहु; qual किञ्चल्यम् ।  
Here Prof Paranjape thinks that the acting referred to in  
Pratihari's speech is over by this time. But we differ. The  
कालचवादि नाटक should be befitting Rama's coronation, and  
that not being begun, how can the play be already over ?  
निवृत्त etc, means अशोकवृक्षपङ्क्तव that remained after decoration  
of theatrehall i. e. surplus sprouts of Asoka, and has nothing  
to do with actual acting of the play. Now-a-days आसपङ्क्तव are  
used to decorate halls on such august occasions. Women  
are fond of नवपङ्क्तव, so perhaps Avadatika wanted some of  
these from Reva. But she did not give it to her. So to make  
fun with Reva, she took a bark from there.

3. याचिता—याच + क्त कर्मणि स्त्रियाम् । Pred to आर्यरेवा । याच is  
a द्विकर्मक दुष्प्रति root, so its अप्रधान कर्म [e.g. रेवा] is voiced by the



diezum “दुहादिरप्रधानम्” । Thus वयम् रेवां किशलयमेकं याचितवत्यः beco-  
mes—अस्माभिः रेवा किशलये याचिता । Compare the list of द्विकर्मक  
roots in—“दुह्याच् पष् दृष्टवधिप्रच्छि चिद्रूयासिः जिमन्यमुषाम् । कर्मयुक् स्याद्-  
कथितं स्यात्तथा नौद्विजवहाम्” । The plural here in अस्माभिः shows  
that Avadatika and all her companions were denied अशोकपल्लव ।  
Others went away, but Avadatika alone made fun with Reva  
and took away a bark garment from her custody.

4. अहंति—It here means योग्यो भवति or युज्यते । See Tika.  
चातूनामनेकार्थत्वात् । Nom अपराधः ।

5. एवं दीपो वर्धते—This shows how strictly a follower of  
truth or rectitude was Sita. She thinks that पाप grows even  
when snatching is done on jest. So Sita protests this too  
and addresses her as चन्द्रातिका because she cannot see the  
fault here.

5. इला—This is a form of address to one's female friend  
in dramas. “नाट्योक्तौ सखीं प्रत्याह्वानम्” इत्यमरः । Compare—“इला  
प्रियस्ते भर्ता” in Swapna IV.

6. किं तु खलु—All these अव्यय indicate वितर्कगर्भप्रश्न ।

7. शोभते—युभ + लट् ते । Nom वल्कलम् here. Sita asks whether  
वल्कल will suit her or not. This foreshadows her wearing  
of वल्कल and going to forest or वनगमन ।

8. सर्वशोभनीयं—शोभयितुं योग्यम् इति युभ + णिच् + अनौब कर्मणि  
शोभनीयम् fit to decorate all. सर्वेषु शोभनीयम्, सुप्सुपा or शतम् ; qual.  
सुरूपम् । For similar ideas, compare “किमिव हि मधुराणां मण्डनं  
नाल्लतीनाम्”—Sak. I. “सर्वमलङ्कारो भवति सुरूपाणाम्”—Avimaraka,  
“सर्वजनमनोभिरामं सौभाग्यं नाम”—Swapna. II. &c. True beauty is

itself graceful and adorns all others and as such वल्कल is made golden here.

9. पश्य—Here and is swapnanataka the Prakrit "पेक्ख" is rendered as पश्य, but it should be प्रेक्ख and Prakrit of पश्य or पश्यत is देक्ख or देक्खदु &c ; comp—"इत्ता पेक्ख...सहचर' अदेक्खन्ती आसुरा चक्रवार्त्ति आरुद्धि"—Sak. IV.

Construe—किमिदानीं शोभते = किमिदानीं वल्कलं शोभते वा न वा ।

10. सौवर्णिकम्—सुवर्णं gold. तेन संसृष्टम् [ एकौमृतम् or संमिश्रम् ] इति सुवर्णं + ठक् ( by "संसृष्टे" )...सौवर्णिकम् with gold or golden. Pred. to वल्कलम् । Usually the form used is सौवर्ण with अच् by the rule "प्राणिरजतादिभ्योऽज्" or अच् by "जातरूपेभ्यः परिमाणे" in the sense of सुवर्णविकार । Thus Malli in Meghduta writes "कांचनस्य विकारः कांचनी सौवर्णी वासयतिः" । But here the form being सौवर्णिक we have recourse to above deriv. Sita's देह was of golden colour, it made the वल्कल also so, hence her रूप decorated वल्कल even—it was सर्वशोभनीय । In this active sense we can also derive—शोभयतीति शुभ + णिच् + अनीय कर्त्तरि बाहुल्यकाम् = शोभनीय decorator. सर्वेषाम् शोभनीयः, इतत् । We say बाहुल्यकात् (irregularly) because अनीय is enjoined in the कर्म and भाववाच्य only ; the rule for कर्त्तृवाच्य अनीय as here is "कृत्यगुटो बहुलम्" । Comp "लोचनलोभनीयाः in Bhatti. II. and "आकृतिलोभनीया" in Rag VI &c Poets speak of Sita as "हिरण्ययोः सालसतेव जङ्गमा" and "तप्तकांचनवर्णमा" ; indeed beautiful ladies are so described, cp "संचारिणे दीपशिखिव" and "रोचनगौरशरीरयष्टिः" in Rag VI &c.

11. प्रहसितानि तनुवद्धानि—Nom to मन्त्रयन्ते । प्र + ह्व + क्त कर्त्तरि = प्रहसित or प्रहृष्ट horripilated [ पुलकित ] ; in this sense इट् is

optional in निहा after ह्य by the rule “हृषोर्लोमसु” । हृष्टः हृषितो वा सैनः is also correct by the varttika “विक्रितप्रतिघातयोश्च” । Thus in Gita XI we have “अदृष्टपूर्वं हृषितोऽस्मि दृष्ट्वा” । Qual. तनूरुहानि ॥ Both तनु or तनू means body. तन्वाम् रोहन्ति इति तनू + रुह + क कर्त्तरि = तनूरुहाः that grow on bodies i. e. hairs. Better avoid the deriv.—रोहन्ति इति रुहाः ( इयु पधलक्षणः कः ) ; तन्वाम् रुहाः इति तनूरुहाः ; for in that case the rule “हलदन्तात् सप्तम्याः सञ्ज्ञायाम्” should retain अलुक् of औ here yielding तत्वारुह ; तनूरुह (like अश्वोरुह etc) being a सञ्ज्ञा of hair. In the case of पङ्क्तिरुह, सरसिरुह etc. सप्तमी sometimes irregularly is retained by the rule “तत्पुरुषे छति बहुलम्” । But even then the words are derived as suggested above by us. Commentators of Amara all derive such words in the way we have adopted. These being all instances of उपपदतत् । The Cheti says that her horripilated hairs speak of the joy and approval of what Avadatika has said, so she can't see the necessity of saying any thing, nor out of excess of joy has she the power to speak anything.

12. वक्तुकामा—वच + तुमुन् = वक्तुम् means वचनम् । Then वक्तु ( वचने &c ) कामः यस्याः सा व्यधिवद्— । Qual. लम् । Here स of वक्तुम् elides in वद् by the dictum “तुङ्काममनसोरपि” । For further details of gram. here see our notes under वक्तुकामः in Sak. Act I ( just before sl. 23 ). Sita as a clever one divines Cheti's motive in speaking out something else, while here giving over to her the आदर्श wanted by her ( to see how she looks now by वक्तुकाम ) ।

13. कीपि भर्ता राज्ञी भविष्यति—Sita is of placid and noble

mentality. She knows Dasaratha to be a राजा and राम her husband, a prince. Unless something unusual happens no change can take place therein, so she takes the अभिषेक as heard by Oheti to be of some one in some other Kingdom. Comp “यत्र कुत्रापि राज्ञः यः कोपि भक्त्युद्दिग्भिषिक्तो भविष्यति चेद् भवतु कामम् । का तवाद्यात्ममास्या”—Shastri.

14. प्रियाख्यानिकम्—Nom. to विद्यते etc understood. प्रियस्य आख्यानम् । तत् अस्ति यस्मिन् इति तद्धितः उन्प्रत्ययः । सम्भवे हितम् ।

15. प्रतीथ—प्रति + इष + ल्यप् । Taking, referring to, accepting &c. Comp—“स्वामी पद्मवती राजशासनं प्रतीथ”—Sak. VI. and “प्रतीष्टा च तस्य भर्तृदारिका—Swapna II. &c.

16. भर्तृदारकः अभिविच्यते—भर्ता is master, King. दु + लृ + कर्त्तरि=दारकः a son. भर्तृदारकः refers to the prince Rama. Similarly king's daughters are addressed as भर्तृदारिका in dramas by persons of lower ranks. उक्तकर्म of अभिविच्यते ( अभि + विच + लट्ते कर्मणि ) ।

17. अपि कुशलो तातः—Sita is startled at the utterance of Rama's अभिषेक । She does not understand how can it be possible without Dasaratha's demise. So she asks this. This foreshadows death of Dasaratha very soon due to सुतविप्रयोग । This also shows Sita's love and regard for Dasaratha. She does not like her husband to be king by the death of her father-in-law. She wants all to be living and to lead an ideal life ( with श्वशुर and स्वामी living ). Comp “प्रियं मे महाराज एव महाराजः । आर्यः पुत्र एव आर्यः पुत्रः” infra. Her anxiety however is removed when चेटो says “महाराजेन एव अभिविच्यते” । This is

however a good news to her. Hence she exclaims 'यद्येव' द्वितीय' मे प्रिय' सुतम्'. This reveals her character in true light. She not only hails Rama's अभिवेक, but also hails Dasaratha's कुशल. So she rightly says "द्वितीय' प्रियम् सुतम् here.

N. B.—We propose that द्वितयम् here should be a better reading, for द्वितयम् emphasises both the good news better. द्वौ अवयवौ अस्य gives द्वि + तयप् = द्वितय, or द्वि + अवयच् = द्वय. Then the meaning is—I have heard प्रिय having two अवयव or divisions. And this suits us very well. Perhaps this was the poet's reading here, changed by the scribes Comp—"द्वयेपि निक्षेप इवार्पितम् द्वयम्"—Kalidasa. Here मे has either सम्बन्धे वद्दो being related to प्रियम्; or मे has वद्दो in place of द्वितीया; Mr. shastri says "मे इति द्वितीयायै अव्ययम्". Cp "अहंसि मे दत्तः (सन्)" &c Sak. VI.

18. विशालतरसुतसङ्ग' कुरु—Sita says this to Cheti, so that she out of joy for प्रियवयव may give sufficient पारितोषिक to the Cheti. Then again here all the texts reads सीता—(आभरणान्यवमुच्य ददाति) which should be a stage direction only and be read as —(ततः सीता आभरणान्यवमुच्य ददाति). Indeed Prof Devadhar here reads (सीता आभरणान्यवमुच्य &c) as a stagedirection अव + मुच्य + व्यप = अवमुच्य putting off, आमुच्य means wearing. Comp "आभरणा-न्यामुच्य" in Malavikagnimitram. The poet here very skillfully makes Sita freed of all her ornaments and wear barks instead and foreshadows the future event of her वसनगमन with Rama in such a dress. This is a step to the development of the plot.

19. एकपदे—An अव्यय meaning forthwith or simultaneously Comp "निहन्तारौन् एकपदे" &c.

20. अवघट्टिततूष्णीकः—Qual. पटहशब्दः । अव + घट्ट + क्त कर्मणि  
 = अवघट्टितः struck i. e. sounding. तूष्णीकः means silent and  
 may be used as an adj. in all the genders. Amara says  
 तूष्णीकः तूष्णीशीलः । But तूष्णीम् in a similar sense is an अव्यय ।  
 अवघट्टितशब्दो तूष्णीकश्च इति अवघट्टित तूष्णीकः । विशेषणद्वयस्य कर्मधा ।  
 पटहशब्दः has ceased ( निवृत्तः ) as soon as struck. How can this  
 be in an अभिषेकोत्सव । So Cheti is at a loss to understand  
 this. Then Sita says "कोतु खलु उदघातः अभिषेकस्य भवेत्" and  
 cleverly anticipates the incident of obstruction or विघ्न in  
 Rama's coronation. उद + घ्न + घञ = उदघातः blow, here it  
 means विघ्नः । She then however accounts for this sudden  
 stoppage of पटहशब्द to some unknown cause by "वद्वद्वचान्तानि  
 राजकुलानि"—See Tika also.

N.B.—This is also our poet's experience for he has repeated this phrase infra. also.

22. महाराजः वनं गमिष्यति—By this the incident of वनगमन is clearly indicated by our poet in this drama.

23. नैतत् अभिषेकोदकम् &c.—construe—यद्येवं तत् (अभिषेकवारि)  
 न अभिषेकोदकं ( किन्तु ) तत् नान ( निश्चितमेव ) सुखोदकं भविष्यति । See  
 also Tika. Here the construction is tortuous. तत् is to be  
 made to refer to the प्रसिद्ध उदकम् required in अभिषेक (see sl. 3  
 ante). Hence तद् is प्रसिद्धार्थक here. सुखोदकम् = सुखप्रदानकम्  
 उदकम् = सुखोदकम् by शकपार्थिपदितम् । Water to wash the  
 mouth with. The sense is—If Dasaratha retires just after  
 Rama's coronation, it will strike Rama to the quick and he  
 will weep even during अभिषेक । So अभिषेकवारि will serve the

purpose of this सुखप्रचालनवारि । Here also Sita shows that neither she nor Rama wants this happening. See next para and infra. and note 17 above.

( ततः प्रविशति रामः ) रामः—(आत्मगतम् ) हन्त भोः ।

आरब्धे पटङ्गे स्थिते गुरुजने भद्रासने लङ्घिते

स्वन्धोच्चारणमप्रमानवदनप्रच्योतितोये घटे ।

राज्ञाह्वय विसर्जिते मयि जनो धैर्येण मे विस्रमतः

स्वः पुत्रः कुरुते पितुर्यदि वचः कस्तत्र भो विस्मयः ॥५॥

विरमप्रतामिदानीं पुत्र इति स्वयं राज्ञा विसर्जितस्थापनीत-  
मारोच्छ्वसितमिव मे मनः । दिष्ट्या स एवास्मि रामः महाराज  
एव महाराजः । ( प्रकाशम् ) यावदिदानीं मैथिलीं पश्यामि ।

( Then enters Rama ) Rama ( within himself )—Ho! Ho! when the (auspicious) drum was beat, my superiors were present there ( to watch the coronation ) and I mounted up the royal throne and water was just falling (on me) from the mouth of the jar that was raised up to the shoulder and then lowered down, King ( Dasaratha ) himself dismissed me (from this), after summoning ; and people were astonished at my mental equanimity or fortitude ; but ho ! Wherein lies surprise if one's own son obeys his father's order. As the King himself dismissed me ( from this coronation ) saying let the coronation ceremony be held in abeyance or stopped, my mind felt relieved owing to the removal of the burden of Kingdom. Luckily indeed I am that self-same Rama, and

Dasaratha is the paramount Lord. (Aloud) Now I will meet Maithilees ( Sita ).

Beng. —(তারপর রামের প্রবেশ) রাম ( আত্মগত )—হো, হো, মঙ্গলবাস্ত বাজিতে থাকিলে, ( মঙ্গলক্রিয়া দেখিবার জন্য ) গুরুজন উপস্থিত হইলে এবং আমি সিংহাসনে আরুঢ় হইলে ও স্বল্প পর্যন্ত উত্তোলন করিয়া পরে অবনমিত ঘটয়ুধ হইতে (অভিব্যক্ত) জল পড়িতে থাকিলে, রাজা ( দশরথ ) নিজেই ডাকিয়া আমাকে ( এই অভিব্যক্ত হইতে ) নির্বৃত্তি করিলেন, লোকজন আমার ধৈর্য্যে অবাক হইল, কিন্তু নিজগুণে পিতার বাক্য পালন করিবে এতে বিশ্বাসের কি থাকিতে পারে। রজা নিজেই 'হে গুণ, অভিব্যক্ত থাকুক' এই বলিয়া আমাকে ক্ষান্ত করার আমার মন বেন রাজ্যভার অপনীত হওয়ার উজ্জীবিত হইল। ভাগ্যক্রমে আমি সেই রামই বটে এবং মহারাজ দশরথই সার্বভৌম রাজা রহিলেন। ( প্রকাশে ) তবে এখন মৈথিলীকে (যাইয়া) দেখি।

Tika.—অন্যঃ—পটঙ্কি আরব্ধি, গুরুজনে স্থিতি, মদ্রাসনে লঙ্কিত ( তথা )।  
 ঘট জ্ঞানোদারখনন্যমানবদন-প্রতীতিতীয় ( সতি ), রাজা আহ্বয় ময়ি বিসর্জিত ( সতি ), জন: মে চৈতন্য বিস্মিত:। ( কিন্তু ) ভী:, স্ব: পুত্র: যদি পিতৃ: বশ: ক্রুরতি তন্ন ক: বিস্ময়: ( অস্মি )।  
 ব্যাখ্যা—‘পটঙ্কি’ মঙ্গলবাস্ত ‘আরব্ধি’ আহুতি সতি, ‘অস্মি’ বদনং ‘ময়ি’ ‘গুরুজন’ স্থিতি’ সমুপস্থিতি সতি ‘মদ্রাসনে’ রাজাসনে ‘সিদ্ধাসনে’ ইত্যর্থ: ‘লঙ্কিত’ ময়ি আচ্ছাদে সতি, তথা ‘ঘট’ অস্মিৎকাথে মঙ্গলঘট ‘ক্লম’ সম্ভা-  
 রণম্ ‘চলোজন’ তেন চিত্তনা ‘নন্দমান’ বদন’ ঘটস্থ যন্তুস্ব’ তস্মাত্ প্রতীতি ইতি  
 জ্ঞানোদারখনন্যমানবদনপ্রতীতি [ কথং সাবুকারিষি শিষি: ] তীয়’ যস্য, তাহসে  
 সতি, রাজা আহ্বয়’ আকাংক্ষা ‘ময়ি বিসর্জিত’ মদ্রাসনাত্ অবতীর্ণগচ্ছন্ন্যাসনে সতি  
 ‘মে’ মম ‘চৈতন্য’ জন: বিস্মিত:। কিন্তু ভী:, স্বহ্মন বিস্ময়কারণ’ ন পশ্যামি  
 ‘যদি স্ব: পুত্র: পিতৃ: বশ:’ আশ্চাৎ ‘করোতি’ পালয়তি ‘তন্ন’ বিষয়ে ‘ক: বিস্ময়:’ ন  
 কোপি বিস্ময়: বশ:তি। শ্রীদ্রুত্বিক্রীড়িত’ ভগম্। অর্থানরন্যাসিতোদার: ॥ ‘ঐপুত্র’



अभिषेकः विरम्यताम् स्वीयताम् । स तु वारान्तरे भविष्यति नाधुना इति 'स्वयं' राज्ञा दशरथेन 'विसर्जितस्य राजासनात् अवतारितस्य 'ने मनः' तावत् 'अपनीतः भारः वस्य तादृशं च उच्छ्वसितम्' उज्जीवितम् 'इव' च जातम् । 'दिष्टा [ आनन्दे अत्यन्त-नीतम् ; यद्वा-दिष्टिरिति शब्दः आनन्दे वक्तुं ते । ततः द्वितीयं कवचम् दिष्टा इति । हेतो र्था ] । 'स एवास्मि' रामः, महाराज एव महाराजः' नाहं महाराजशब्देन भूषितः किन्तु केवलं पूर्वं वत् राम एवास्मि, महाराजो दशरथ एव महाराजशब्दभाक् वक्तुं ते । महतः कर्त्तव्यभारात् विसर्जितः इति रामस्य आनन्दः । ततः राम आह— 'इदानीं मैथिली' ने पत्नी सीता 'पश्यामि' [ यावद् योगे भविष्यति तद् ] ।

### Notes

1. Remark—The stage-direction seems faulty here in all the printed texts ; "आत्मगतम्" before "इत्त भोः and "प्रकाशम्" before "यावदिदानीं मैथिलीं पश्यामि" is necessary. For the speech of Rama here is apparently to himself at this incident of sudden stoppage of coronation. And his later motion with wordings however is made heard to all other actors when he advances towards Sita saying "यावददानीम्" &c. Hence we have suggested the above emendations. Comp "योगन्तरायणः—(आत्मगतम्) इत्त भोः अहंमवसित भारस्य...कुतः"&c in Swapna—I. sl.11. स्वगतम् or आत्मगतम् is that which is supposed not to be within the hearing of the other actors on the stage at the time, though uttered loud enough for the audience. Compare "अत्रान्यं यद्वस्तु तदिह स्वगतं मतम्" । And opposite of this is प्रकाशम् i.e. which is made within the hearing of all other actors on the stage.

2. इत्त भोः—Two अवयवस्य indicating आनन्दप्रवाह, as said before.

3. गुरुजने, पट्टे भद्रासने घटे—All भावे ऽनी by the rule "यस्य च भावेत भावलक्षणम्" । For भद्रासन see note sl. 3. भद्रासनेलङ्कते will also be a good or better reading here.

4. स्तब्धोच्चारण &c—उद् + चर + णिच् + लुट् भावे = उच्चारणम् lifting up ( उचोत्तन ) । नम + कर्मणि शानच् = नम्यमान that which is lowered down. स्तब्धो उच्चारणम्. सुप सुपा । तेन ( हेतुना ) नम्यमानम्. सुप् सुपा— or इतत्, if हेतु दृतीय is at all intended to form इया तत् । वदन is here mouth of घट (jar). स्तब्धोच्चारणनम्यमानं वदनं, कर्मधा । तच्चात् प्रच्योतति इति स्तब्धोच्चारणनम्यमानवदन + प्र + चुट + णिनि कर्त्तरि साधुकारिणि ( ताच्छील्ये वा ) = स्तब्धोच्चारणनम्यमानवदनप्रच्योति just falling from the mouth of jar which is raised up to the shoulder and then lowered down. तादृशं तीर्थं यस्मिन्, बहु ; तस्मिन् । qual. घटे ।

5. आह्वय—आ + ह्वे + ल्यप् । Having called me.

6. विसर्जिते—वि + रुज + णिच् + क्त कर्मणि । having dismissed or sent away. Pred. to मयि ।

7. वयैर्येष—ह्येतौ or करणे इया । This shows Rama's निर्विकारता in obeying his father even at this moment. And he as a high personage, thinks this to be very natural but this finds room for astonishment on the part of people in this matter. The भोः in the last line is only to fill up the line. Pt. shastri says “भोः इति सामान्यामन्त्रणे “but we have one at the beginning here.

8. विरम्यताम्—वि + रम + लोट् ताम् भावे । Its अगुक्त कर्त्ता is अनि-  
षेकेन । The reading विरम्यताम् here does not commend itself, for we say विराम of अनिषेक and not its विग्राम ।

9. विसर्जितस्—qual. नी । Its अगुक्त कर्त्ता is राज्ञा ।

10. अपनीत &c—अपनीतः भारः यस्य, बहु । उद् + षस + क्त = उच्छ्वसित enlivened. अपनीतभारश्च, उच्छ्वसितं च—कर्मधा ; qual. मनः । Being relieved of the heavy भार of carrying on राज्ञा, his मनस् felt composed. But this should not be a cause of joy to a dutiful

personage like Rama (cp “दिष्टा स एवास्मि रामः &c). The poet here unawares lowers Rama's कर्तव्यपरायणता on the one side. But on the other side this is natural for a son when father is still living. And Rama was still joyous for he did not know the actual cause of अभिषेकविराम, nor did he still then know of his वनगमन ; compare—“सम्भ्रान्तया किमपि मन्यरया च कण्ठे रात्रः शनैरभिहितं च नास्मि राजा”—sl. 7 infra. Thus Pt. Shastri says here under स एवास्मिरामः etc.—“भरताभिषेकमजानत इत्यमुक्तिः ।

11. Remark.—But as to Rama, Sita was a loving friend, a counsellor ( सखि, सखि ८८० ), it was now fit for Rama to meet Sita, so he says “यावत् मैथिलीं पश्यामि”—See also Tika. मिथिलानां निवासो जनपदः—मिथिलाः । तेषां or मिथिलायाः (मिथिलानगर्याः) राजा मिथिला + अञ्ज् = मैथिलः a name of Janaka. मैथिलस्य कन्या इति मैथिल + औष् = मैथिली a name of Sita. औष् comes by the rule “५ योगादास्त्रायाम्” । Compare “केकयस्य दुहिता केकयी”—Padamanjari ; and also see our Notes under केकयोतः in Bh I. sl. 14.

अवदातिका—भट्टिणि, भट्टिदारओ खु आअच्छइ । णावणीदं वल्कलं [ भट्टिनि, भट्टिदारकः स्तत्वागच्छति । नापनीतं वल्कलम् ] ।

Avadatika—My lady, Prince Rama comes indeed. ( And ) your bark is not removed.

रामः—मैथिलि, किमास्यते ?

Rama—Maithili, what for are you sitting here ? ( or—Ho do you do ) ?

सीता—हं अग्रजत्तो । ( उत्थाय ) जेदु अग्रजत्तो [ इमं  
आर्यपुत्रः । ( उत्थाय ) जयतु आर्यपुत्रः ]

Sita—Ho, My noble husband. (Rising) Let my husband prosper.

रामः—मैथिलि, आस्यताम् । ( उपविशति ? )

Rama—Maithili, Sit down. (Sits down).

सीता—जं अग्रजत्तो आणवेदि [ यदाग्यपुत्रः आज्ञापयति ]  
( उपविशति ) ।

Sita—As my noble husband commands (sits down).

अवदातिका—भट्टिणि, सो एव भट्टिदारबन्ध वेसो । अलि-  
अं विअ एदं भवे [ भट्टिनि, स एव भट्टिदारकस्य वेसः । अलोक-  
मिवैतद् भवेत् ] ।

Ava—My lady, the same indeed is prince Rama's dress.  
Then this ( word of अभिषेक ) must be false.

सीता—तादिसो जणो अलिअंण मन्नेदि । अहवा बहु-  
वृत्तान्ताणि राजकुलानि णाम [ तादृशो जनोऽलीकं न मन्त्रयते ।  
अथवा बहुवृत्तान्तानि राजकुलानि नाम ] ।

Sita—Such person (of high rank) cannot utter false-  
hood ; or royal places are full of incidents.

रामः—मैथिलि, किमिदं कथ्यते ।

Rama—Maithili, what is being said by you.

सीता—ण खु किञ्चि । इअं दारिका भणादि—अहिसेओ  
अहिसेओ त्ति [ न खल किञ्चित् । इयं दारिका भणति, अभिषेक  
अभिषेक इति ] ।

Sita—Nothing momentous. This girl ( Cheti ) says—  
coronation, coronation.

रामः—अवगच्छामि ते कौतूहलम् । अस्त्रभिषेकः । श्रूयताम्  
—अदास्मि महाराजेन उपाध्यायामात्यप्रकृतिजनसमक्षम् एक-  
प्रकारसंक्षिप्तं कोशलराज्यं कृत्वा वाच्याभ्यस्तमङ्कमारोप्य मातृ-  
गोत्रं स्निग्धमाभाष्य, पुत्र राम, प्रतिगृह्यताम् राजग्रम् इत्युक्तः ।

Rama—I understand your curiosity. There was corona-  
tion. Be it heard—The Great King Dasaratha to-day, even  
before the priests the ministers and the subjects and when  
thus almost the entire Kosala Kingdom congregated or  
assembled there on one purpose, placed me as usual (from  
my boyhood), on his lap and affectionately addressed me  
in the name of my mother's family and said "Ho darling  
Rama, take this Kingdom".

सीता—तदानीं अय्यउत्तेण किं भणितं [तदानीमार्यपुत्रेण  
किं भणितम् ] ।

Sita—What did noble husband say then ?

रामः—मैथिलि, त्वं तावत् किं तर्कयसि ।

Rama—Maithili, what do you guess in this matter ?

सीता—तस्मै अय्यउत्तेण अभणिञ्च किञ्चिदिदं  
निःस्वसिञ्च महाराजस्य पादमूलेषु पङ्क्तिं [ तर्कयामि आर्य-  
पुत्रेण अभणित्वा किञ्चित् दीर्घं निःस्वस्य महाराजस्य पाद-  
मूलयोः पतितमिति ] ।

Sita—I guess that my noble husband did not say any-  
thing but sighed long and fell down at the feet of the King  
(Dasaratha).

রামঃ—মুঠু তর্কিতম্ । অল্পং তুল্যশীলানি হৃদ্বানি  
সৃজন্তে । তত্ব হি পাদয়োরস্মি পতিতঃ ।

সমং বাঘ্যেণ পততা তস্যোপরি সমাপ্যধঃ ।

পিতৃমি ল্পেদিতৌ পাদৌ সমাপি ল্পেদিতংঘিরঃ ॥৬॥

Rama—you have guessed aright. Very few are met with  
pairs of equal dispositions ( or characters ). Then (at that  
time) I indeed fell down at his (father's) feet—And by tears  
falling simultaneously on my head (from my father's eyes)  
and on his feet ( from my eyes ), were rendered wet my  
father's feet as well as my head.

Beng.—অবদান্তিকা—ভট্টিনি, ভর্তৃদারক ( রাম ) আসিতেছেন ।  
কিছু আপনার বকল ত সরান হইল না । রাম—মৈথিলি ( সীতে ),  
বসির কেন ? ( or—কেমন আছ ) । সীতা—আর্য্যপুত্র যে । ( উঠিয়া )  
আর্য্যপুত্রের জয় হোক । রাম—মৈথিলি, উপবেশন কর । সীতা—  
আর্য্যপুত্রের যে আজ্ঞা । ( উপবেশন করিল ) । অবদান্তিকা—ভট্টিনি,  
ভর্তৃদারকের পূর্বের বেঘাই ত দেখিতেছি । তবে কি তাহা ( পূর্বশ্রুত  
অভিষেক বর্ষণ ) মিথ্যা ? সীতা—তোমার জন মিথ্যা বলে না । অথবা  
রাজকুল ধনোন্মূল । রাম—মৈথিলি, কি কথা বলিতেছ ! সীতা—  
তোমার কিছু নয়, এই বালিকা ( চেতী ) বলিতেছে, অভিষেক অভিষেক ।  
রাম—তোমার কোতুল বুদ্ধিরাহি । অভিষেক কথা ছিল বটে । শোন  
তবে—মহারাজ নন্দ্রথ, উপাধ্যায় অমাত্য ও প্রকৃতিবর্ণের সমক্ষে অর্থাৎ,  
যেমন কেশবদাস্যজ্ঞানকে এককারণে সমবেত করিয়া, বাল্য হইতে  
অভ্যাস্ত তনয় আর আমাকে আরোপিত করিয়া মাতৃকুলের নামে  
আমাকে সন্মান করিয়া, 'বৎস রাম, রাজ্যভার লও' এই কথা

বলিলেন । সীতা—তখন আৰ্য্যপুত্র কি বলিলেন ? রাম—সীতে, তুমি কি মনে কর ? সীতা—মনে হয়, আৰ্য্যপুত্র কিছু না বলিয়া, দীৰ্ঘনিশ্বাস ত্যাগ করিয়া মহারাজের পাদমূলে পতিত হইলেন । রাম—হিক বলিয়াছ, আমাদের মত একপ্রকার শীলযুক্ত দম্পতী কমই দৃষ্ট হয় দেখিতেছি । তৎকালে আমি পায়েই পড়িলাম—এবং যুগপৎ আমার মস্তকে প্রবর্তমান ( পিতার অশ্রু ) এবং পিতার পায়ে পতিত ( আমার অশ্রু ) বাষ্প-বারি, পিতার পাদদ্বয় এবং আমার মস্তক সিক্ত করিল ( অর্থাৎ পিতার পতিত অশ্রু, পিতৃপাদে পতিত আমার মস্তককে, এবং আমার অশ্রু তদীয় পাদদ্বয়কে সিক্ত করিল ) ।

Tika.—মহিলা ইত্যাदि—भक्तृ-दारकं रामम् आगतं दृष्ट्वा अवदातिका कथयति—महिनि तव 'वल्लकलं' तावत् आगतेपि स्वामिनि 'नापनीत' वत्तं ते शीतस्वयात् वलकलम् परिहितम् अन्येन विशेषतः स्वामिना न द्रष्टव्यम् । ततः सीता समुद्यमात् आह—“हम् आर्यपुत्रः” ॥ आगते भर्तृरि सीता उल्लास जयशब्दम् उच्चारितवती, ततः रामादिर्जन उपविष्टायां तस्यामवदातिका कथयति—“भक्तृ-दारकस्य” रामस्य 'स एव' पूर्वोक्तयुवराजोचित एव वेषः न तु अभिवेककाले राजोचितवेषो दृश्यते । तत् 'एतत्' पूर्वश्रुतम् अभिवेकवचनं 'अलीक'ं' मिथ्या भवेत् [ सम्भाषणायां लिङ् ] ।

ततः सीता कथयति—तादृशो जनः आर्यबालाकिरूपः कञ्चुकिजनः 'अलीक'ं न मन्यते' न प्रयुक्ते । अथवा अभिवेकोचितवेषादर्शने कारणान्तरं वर्तते—'यतः राजकुलानि बहुवृत्तान्तानि एव' भवन्ति । अत्रान्तरे राम आह—मौथलि, 'किमिदं त्वया कथ्यते' । 'दारिका' चेटी वदति—अभिवेक इति [ सम्भवे द्विक्रान्तः ] । रामः पुनराह—ते कीदृहलम् अवगच्छामि' जानामि 'अस्ति अभिवेकः' अभिवेक वार्ता आसीत् एव [ "वर्तमानसामोष्ये वर्तमानवद्वा" इति अतीति लटप्रयोगः ] । 'श्रुयताम्' आकण्ठ्यतां त्वया—'अद्य महाराजेन दशरथेन उल्लासायामात्यप्रकृति-जनसमन्वये' राज्यस्य सर्वजनसमन्वयेन अतः 'कौशलराज्य' तत्र 'एकप्रकारेण एकप्रयोजनेन संश्लिप्तं सम्मोक्षितं' 'जला' विधाय, तत्र कौशलराज्यस्य सर्वजनसमा-

रमान । 'वाल्याभ्यस्तम् अहम् आरोप्य' मम वाल्यात् परिचिते तदङ्गं  
 स्य'पयित्वा खेडातिशयादेव 'मादृगीव' खिन्ध' सवात्सल्यम् 'आभाष्य' खेडात्  
 कौशल्यासुतादिशब्दसुखिन सा सम्बोधा—'पुत्र राम राज्यं प्रतिगृह्यताम्' लया इति अहम्  
 'उक्तः अस्मि' आदिष्टोक्तिः ॥ खेडातिशयात् 'किञ्चित् अभिप्रेत्या' आर्यपुत्रेण रामेण  
 'दैव' निःश्वस्य महाराजस्य दशरथस्य पादमूलयोः पतितम्—इति कथितायां सीतायां  
 रामः कथयति—'सृष्टुर्त्कृतम्' लया । यतः त्वं मम तुलाशीला अतएव त्वमेव वक्तुं  
 शक्तासि । एतदभिप्रेत्य राम आह—'तुलाशीलानि' तुलास्वभावानि इन्द्रानि' स्त्री-  
 पुंसमिधुनानि 'अल्यं' यथातथा सृजान्ते' प्रजपतिना विधीयन्ते वा संयोज्यन्ते ।  
 'तव' तस्मिन् हि काले अहं 'पादयोः पतितः अस्मि' भवामि एव ॥

समंमत्यादि—अन्वयः । समं ( युगपत् ) मम ( शिरसः ) उपरि पतता तस्यापि  
 अधः पतता वाक्येण, मम शिरः क्लेदितम् अपि मे पितुः पादौ क्लेदितौ ।

व्याख्या—'समं' युगपदेव [ युगपत् अर्थे अत्र अव्ययमेतत् ] 'मम' शिरसः 'उपरि'  
 देहे 'पतता' प्रवर्तमानेन 'तस्य' पितुरपि 'अधः' अधोदिशि पाददिशि इत्यर्थः 'पतता'  
 प्रवर्तमानेन 'वाक्येण' अनुवारिणा 'मम शिरः क्लेदितं आर्द्रोक्तम्' अपि मे पितुः पादौ  
 क्लेदितौ' आर्द्रोक्तौ । अत्र नयं पित्रपादमूले पतिते खेदजन्यं मदश्च पितुः  
 पादौ सिक्तवत् पितृश्च मम शिरः सिक्तवत्—इति सामर्थ्यात् यथासंख्यम् अन्वयो  
 ज्ञेयः । श्लोके प्रक्रममङ्गदीर्घः । [ अनुष्टुप् छन्दः ] ॥

### Notes

1. Remark—Rama asks "नैथिलि, किमास्यते" then Sita shows  
 सङ्गम by "इन् आर्यपुत्रः" and then utters victory or जयशब्द on  
 Rama. But here before "जयतु आर्यपुत्र" in Sita's speech we  
 must have "सत्याय" । Otherwise the stage direction becomes  
 faulty. For later on we have नैथिलि आस्यताम् "सीता—यदाय्यपुत्र  
 आत्रापयति (उपविशति)"; unless she first rises thus, उप वशति has no  
 meaning ; for Ramas sees her seated when he says "किमास्यते" ।  
 Further to utter जयशब्द to her husband, decorum wants her to



rise up and she as an ideal heroine should not be lacking in this. So we put the stage—direction ‘उत्थाय’ here.

N B.—Similarly first “उपविशत” after Rama’s speech ‘मैथिल आस्यताम्’ is unnecessary and should be omitted though seen in all the printed editions. Or say ( उपविश्य ) रामः—मैथिलि आस्यताम् ।

2. इम्—An अव्यय indicating समक्ष on the part of the नायिका i e. सीता here. Comp ‘पद्मावती—इम् अग्रउत्तो’ &c. in Swapna-natak, and Act V infra.

3. तादृशो जनः अक्षौकं न मन्वयते—Sita being सत्यवादिनौ judges all others of high rank as like herself and cant believe that a chamberlain like noble Balaki can tell a lie. But she accounts for Rama’s previous dress even now when coronation was announced, as due to some other cause, for she (Sita) knows very well that राजकुल is full of incidents—(see ante).

4. Construe—अथ महाराजिन ‘पुन राम वाज्य प्रतिगृह्यताम्’ इति अहम् उक्तः अस्मि । Or—इति अस्मि ( अहम् ) उक्तः ॥ अस्मि is either a तिङन्त-प्रतिरूपक अव्यय meaning अहम्, or it is लट् सि of the root अस् ।

5. उपाध्याय etc.—उपेत्य अस्मात् अधीयते इति उप + अधि + इ + चञ अपादानं = उपाध्याय preceptor (here including priest). अमात्य minister. प्रकृतिजन subjects. सन्नीतमन्त्रोः इति सम् + अचि + टच् समासान् in अव्ययीभाव = समक्षम् before. Here the समासान् in अव्ययीभाव comes by the Varttika “प्रतिपरः समनुभोक्ताः under the rule ‘अव्ययीभावे शरत्प्रभृतिभ्यः” । प्रकृति = प्रकृतिसमूह or प्रजासर्ग । उपाध्यायश्च अमात्याश्च प्रकृतिजनाश्च, इतिरतर द्वन्द्वः । तेषां समक्षम्, इत्यत् । Adv. qual. कृत्वा । As almost all the main personages of कोशलराज्य (of which अयोध्या is the capital) gathered there, so it is said “कोशलराज्यम् एकप्रकारसंक्षिप्तं कृत्वा” ।

6. एकप्रकारसंक्षिप्तम्—Pred. to कौशलराजायम् । एकः प्रकारः (प्रयोजनं) कर्मणः । तेन स चिह्नम् (संक्षेपितं), इतत् । Here संक्षिप्तं is “made abridged” i. e. संक्षेपितम् ।

7. बाल्याभ्यस्तम्—qual. अहम् । बाल्यात् अभ्यस्तम्, सुप्रसूपा । Which was habituated to Rama from his boyhood up to the attainment of दौर्जन perhaps.

8. आरौघ्य—आ + रुह् + णिच्, ल्यप् । आरौघ्य is an alternative form in णिच् by the rule “रुहः पौऽन्यतरस्याम्” ।

9. सावर्ग्येवम्—सावुः गीव (वशः), इतत् । तम् । Obj of आभाष्य (आ + भाष + ल्यप्) । Preferably out of affection for Rama and दौर्जनः. Dasaratha addressed him by some word as कौशल्या इत्येव &c. See next.

10. चिन्तनम्—चिह् + क्त । Adverb qual. आभाष्य ॥ आद्यं पुनश्च किं भवितुम्—Sita puts this question to Rama to know whether he gladly and without any hesitation accepted Dasaratha's proposal of राजाभाष्यम् ।

11. निःश्वस्य—निर्, or निस् + श्वस + ल्यप् । Sighing. निःश्वस्य is also correct from “नि” ; then it means all kinds of respiration inhaled or given off i. e. नासागतवायु । However both are taken as नासाभिर्निर्गत वायुः । निःश्वस्य is better for निर्, suggests this. Sita rightly recognises that the रुहोऽभिप्रेत्यक्ति on the part of दौर्जनः दौर्जनः cannot but overcome Rama with emotion. Thus he was so moved with affection that he could not speak anything and sighed on for this heavy new task, but still he fell flat on his father's feet, due to implicit obedience and affectionate acceptance of his order e. g. राज्ञः प्रतिगृह्यतां त्वया । Com-

pare "जिज्ञासामसि मे पत्रां सदृशांसदृशः सूतः । उत्पन्नस्त्वं गुणजिघीषा मम रामात्मजः प्रियः" (quoted by Prof. Kale). In other words in spite of reluctance to take राजाभार, Rama out of affection had no other alternative but to accept his father's order.

12. अल्पम्—here adverb qual सृजान्ते ।

13. सृजान्ते—सृज् + लट् अन्ते कर्मणि । Agrees with उक्तकर्म—इहानि । Here सृज् दिवादि meaning सम्बन्ध may be taken ; or better सृज् तदादि meaning सृजन (creation) should be taken ; for दिवादि सृज् is usually अकर्मक ; such इह of equal dispositions are rarely created or united by god.

14. तुल्यशीलानि—शील disposition, mentality, habit &c. see also Kulluka under Manu 11. 2 under स्मृतिशीलं । तुल्यं शीलं येषाम्, बहु । qual. इहानि । इह is got by निपातन in the rule "इह" रहस्य मर्यादावचनं वृत्तक्रमणं यज्ञपात्रप्रयोगाभिव्याक्तवु" the form इह may be allowed in the sense of रहस्य etc. इ is doubled giving द्विह, then the first इ becomes इम् and the second इ, the whole being, in the neuter. The sense of pair is got by योगविभाग of इहम् in this rule.

15. तत्र—तद् + डि ( ७मी ) वल् स्वार्थे = तत्र i e, at that time ( तस्मिन् अवसरे ) ।

16. समम्—An अवयव meaning युगपत् ।

17. क्लृप्ति—क्लृप् ( आर्द्रोभाव ) + णिच् + क्त कर्मणि । Construe—पतता वाच्येण पितुः पादौ क्लृप्ति, and "मम शिरस उपरि पतता वाच्येण ( i. e. पितुःवाच्येण ), ममापि शिरः क्लृप्तम् । See also Tika here. Though Rama was rather unwilling to accept such a great burden of राजाभार at this stage, still out of affection and obedience he

threw himself on his father's feet and began to weep. This made his father also weep. Thus took place simultaneous wetting of Dasaratha's feet by Rama's tears and wetting of Rama's head by Dasaratha's tears.

15 क्लिप्तमनः—This may be the form of asking welfare in Bhasa's dramas, ( as, How do you do ); or it may be taken in its literal way.

सीता—तदो तदो [ ततस्ततः ] ।

Sita—Then, what then ?

रामः—ततोऽतिगृह्यमाणेष्वनुनयेषु आसन्नजरादीषैः स्वः  
आश्वेरस्मि शपितः ।

Rama—Then I not (readily) accepting his entreaties (to accept राज्यभार), I was entreated (or chid) in the name of his own life.

सीता—तदो तदो [ ततस्ततः ] ।

Sita—Then, what then ?

रामः—ततस्तदानोम्—

शत्रुघ्नलक्ष्मणगृहीतघटेऽभिषेके

छत्रे स्वयं नृपतिना रुदता गृहीति ।

सम्भ्रान्त्या किमपि मन्यरया च कर्णे

राज्ञः शनैरभिहितं च न चास्मि राजा ॥ ७ ॥

Rama—Then at that time of coronation wherein Satrugghna and Lakshmana held the jar (full of holy waters), and the sobbing King Dasaratha himself having holding the

royal umbrella, Manthara whispered lowly something in his ears with great concern, and I did not become a King.

Beng.—সীতা—তারপর, তারপর রাম—তখন আমি মহারাজের (রাজ্যভার গ্রহণরূপ) অমুময় স্বীকার না করিলে, তিনি জরাজুর্বল স্বশরীরদ্বারা আমায় ভৎসনা করিলেন (or—অহুরোধ করিলেন) [অর্থাৎ আমি রাজ্যভার না লইলে প্রাণত্যাগ করিবে বলিলেন]। সীতা—তারপর, তারপর। রাম—তারপর, তখন সেই অভিষেকে শক্রর ও লক্ষণ জলপূর্ণ মঙ্গলঘট ধরিলেন, রাজা স্বয়ং রাজছত্র ধরিলেন, এমন সময় মহারা সজ্জস্তভাবে আসিয়া কাণে কাণে ধীরভাবে (আস্তে আস্তে) কি বলিল এবং আমি রাজা হইলাম না।

Tika.—সীতা ইত্যাদি সুগমম্। রাম: কথয়তি—‘তত:’ তদনন্তর’ ম’য পিতৃ-  
পাদপতিতি বাচ্যযুক্তি চ সতি পিতা মে অনিচ্ছা নিশ্চয় মা রাজ্যগ্রহণায় অনুরক্তবান্  
তদনন্তরম্ ‘অনুনয়েষু’ পিতৃকৃতেষু অনুরোধেষু—‘অপ্রতিগৃহ্যমাণেষু’ মযা অনমুদ্রপেতেষু  
সতসু ‘আসন্নজরাদৌঃ’ প্রামজরাদৌঃ: ‘স্বশরীরৈ:’ শাপিত: অজি’ উপলব্ধ: (অনুরক্ত:  
বা) অজি। যদি ত্ব’ রাজ্যভার’ ন স্বীকরোষ তদাচ্চ’ প্রাণান্ জহ্যাম্ ইত্যাহ মে  
পিতা ॥ ততস্তদানীমিত্যাদি—অন্বয়:। অভিষেকে শত্রু ব্রহ্মলক্ষ্মণগৃহীতঘটে সতি,  
বদতা বৃপতিনা (দশরথেন) স্বয়ং কৃতী গৃহীতে (অ সতি), সম্ভ্রান্তযা (সসমভ্রম’  
লরিতমাগতযা) মন্তরযা (কৈকয়ীপরিচারিকয়া) রাজ: কণ্ঠৈ: শনৈ: কিসাপি অভিহিত’  
অ অহ’ রাজা নাজি (ন ভবামি)। ব্যাখ্যা সুগমা ॥ বসন্ততিলক ইত্যম্।  
তল্লক্ষণ যথা “শ্রীয’ বসন্ততিলক’ তমজাজগৌ গ:” ॥

## NOTES

1. তত:—সম্মুখী দিক্‌ক্ৰান্তি:।

2. অপ্রতিগৃহ্যমাণেষু—প্রতি + গ্রহ + শানচ কর্মণি = প্রতিগৃহ্যমাণ being  
accepted. তেষু। Qual. অনুনয়েষু (which has মানে ৩মী)। Rama  
was unwilling to accept রাজ্যভার at such a stage, this দশরথ

understood from his attitude of sighing and falling flat on his feet, so now he again entreated him to gladly accept राजाभार ।

3. आसन्न &c.—आ + सद् + क्त कर्त्तरि = आसन्न near by, i.e. arrived. जरायाः दीष इति जरादीषः, इतत् । आसन्नः जरादीषः यस्य, वह । Qual. प्रायैः (which has करणे ३या) । Note that the base जरा becomes जरस optionally when अजादि विभक्तिप्रत्यय follows (e. g. औ, जस, अम्, आ &c ).

4. शापितः—शप + णिच् + क्त कर्त्तरि । स्वार्थे णिच्, as in 'रामोराजस-कारयत्' etc. seems better here ; for in the sense of either chiding or entreating शप should be transitive ; also comp. "वयस्यभावेन शापितोऽसि यदि सत्यं न भणसि"—Swapna, and 'प्रायेः शापितः स्यात् यदि सत्यं न वृथात्"—Balacharit. Dasaratha either entreated him or chid him with this that if Rama did not pay heed to his request, he will give up his प्राण ।

5. शब्दुज्ज etc.—शब्दुन् हन्ति इति शब्दु + हन् + क्त कर्त्तरि = शब्दुज्जः, उपपद्यते by the varttika "कप्रकरणे मूलविभुजादिभ्यः उपसंख्यानम्"—words like मूलविभुज are derived with क् । शब्दु is of this class. This is after हरद्, भट्टोजि etc. Madhava has शब्दु + हन् + टक् कर्त्तरि बाहुल्यकान् । He says बाहुल्यकान् (irregularly) because the rule "अमनुष्यकर्त्तृके च" requires the कर्त्ता of हननक्रिया to be other than human ( अमनुष्य ) to admit टक् । Mallinatha cites a third view, viz, the च in the rule is suggestive. It means also. But when meaning 'also when the कर्त्ता is अमनुष्य' it is implied that the affix is available sometimes with a मनुष्य as कर्त्ता । Hence शब्दुज्ज is allowable. The two deriv. give diff. fem. forms—supposing शब्दुज्ज to be an ordinary attributive and not a संज्ञा, we get

शत्रुघ्न स्त्री with क but शत्रुघ्नी स्त्री with टक् । शत्रुघ्नस्य लक्ष्मणस्य, इन्द्र । ताभ्यां गृहीतः, इतत् । तादृशः घटः ( तीर्थजलपूर्णः मङ्गलघटः ) यस्मिन्, बहु । qual अभिवेकि (which has भावे ७मी) । Acc. to Ramayana Bharata along with Satrugghna was in मातृकुल । But here for dramatic purpose to increase Bharata's pathos the poet makes all the brothers present at अयोध्या except Bharata. Prof Paranjape thinks that Bhasa seems to refer to Satrugghna's return along with Bharata in किं शत्रुघ्नी नामभियात् in Act III. But Mr. Kale and Pt. Shastri differ from this view rightly. For there this is asked to भट come from अयोध्या, and evidently Bharata asked whether शत्रुघ्न is come from अयोध्या or not ? Bharata's use of आतरः in III. sl. 3 also support this, as said by Mr. Kale. Both Satrugghna and Lakshmana, as Rama's well-wishers and brothers held the मङ्गलघट over him. And the हस्त was गृहीत by वृषतिदशरथ himself.

6. किमपि अभिहितम्—किमपि implies something indescribable and unknown to Rama. Rama knows this much only that his coronation was suddenly stopped at the whispering of Manthara, the maidservant of Kaikeyi. Later incidents will be known to him later on.

7. सन्ध्यान्तया मन्थरया—मन्थरा came in haste and concern, and Dasaratha heeded to her words. This makes the King apparently a स्त्रेण to the eyes of the readers.

8. न चास्मि राजा—Constrae—अहं च राजा न अस्मि ( भवामि ), or अस्मि ( अहम् ) राजा न ( भवामि )—see ante. Rama says this quite

unperturbed, because he was not very willing for the राजा then and he did not know further developments as yet.

सीता—पित्रं मे । महाराज्ञो एव महाराज्ञो, अयमउत्तो एव अयमउत्तो [ प्रियं मे । महाराज एव महाराजः । आयेऽपुत्र एवायमपुत्रः ] ।

Sita—Joy to me. Great King Dasaratha's sovereign and my husband is the same ( even ) now.

रामः—मैथिलि, किमर्थं विसृक्तालङ्कारासि ?

Rama—Maithli, why are you destitute of ornaments ?

सीता—ए खलु दाव आवज्झामि [ न खलु तावत् आवध्नामि ]

Sita—I have not indeed put on these as yet.

रामः—न खलु । प्रत्यग्रावतारितैर्भूषणैर्भवितव्यम् ।

तथाहि—

कर्णौ त्वरापहृतभूषणभुग्नपाशौ

मंस्रंसिताभरणगोरतली च हस्ती ।

एतानि चाभरणभारनतानि गात्रं

स्थानानि नैव समतामुपयान्ति तावत् ॥ ८ ॥

Rama—It can't be so. The ornaments must have been removed very recently. For example—The ears have their lobes curved because the ornaments there are removed hastily now ; the hands have the surfaces of the palms red owing to the ornaments being forced out through these just now, and the places on your body depressed due to wearing of weighty ornaments have not as yet regained natural evenness.



Beng.—সীতা—আমার পক্ষে ভাল। দশরথই রাজা এবং আৰ্য্যপুত্র যা ছিলেন তাই আছেন। রাম—সীতা, অলঙ্কার খুলিয়াছ কেন? এখন পর্য্যন্ত (অলঙ্কার) ধারণ করি নাই। রাম—তা হতে পারে না। অলঙ্কার সত্ত্বেই খোলা হইয়াছে। কারণ—এইমাত্র স্বরার ভূষণ খোলায় কর্ণের লতিকাব (ভূষণেব) খাঁজের দাগ বহিয়াছে; হাতের তলগুলি এখনও লাল রহিয়াছে, কারণ এইখান দিয়া কটকাদি ভূষণ সত্ত্বে সজোরে ধানিয়া বাহির করা হইয়াছে। আর তোমার গাত্তের অলঙ্কারের ভাৱে ভূষণস্থানগুলি এখনও সমানভাবে ধারণ করে নাই (অর্থাৎ এ হতে মনে হয় ভূষণ এইমাত্র খোলা হইয়াছে)।

Tika.—ইদানীমপি রাম' যুবরাজমাবিন অতঃ কীবল্যার্থ্যপুত্রিণ্য দ্রামু মিস্কৃত্যা সীতয়া অভিষেকরীত্যা সঙ্ঘর্ষ কাথিতম্—'মে প্রিয়' সজ্ঞাতম্। যতঃ—'মহারাজঃ দশরথ এব মহারাজঃ' রাজ্যভারস্থানি ব্যপৃতঃ। 'আর্য্যপুত্রঃ' রামশ্চ স এব, ন তু মহারাজ-শব্দেন যোজিতঃ, এতৎ পূর্বমপি দ্রষ্টব্যম্। রাম আহ—কিনন্তম্ 'বিস্মৃতাঃ' অপনীতা অলঙ্কারা মুষণানি যন্তাঃ, তাড়শৌ 'অসি' মর্ষাস ? সীতা ব্রবীতি—ন খলু তাবৎ আবদ্বানি' অলঙ্কারান্ অদ্যপি ন ধারয়ামি [ 'খলু' ইতি নিশ্চয়ি অব্যয়ম্। তাবৎ দ্রব্যত্র বাক্যালঙ্কারে অব্যয়ম্ ] ॥ ততঃ রামঃ কথয়তি—'ন খলু' এতৎ নৈব সম্ভবেত, ত্বদুক্ত' নৈব যুক্ত' প্রতিমার্গি। 'মুষণৈঃ প্রত্যয়ম্' সযঃ যথা তথা অবতারিতানি [ সুপ্ সুপা ] তাড়শৌ 'মর্ষিতব্যম্'। 'তথাহি' ইতি নিজীকৃতমেব দ্রষ্টয়তি [ নিদর্শনেঃস্বয়-মীতম্ ]।

অন্বয়ঃ। কথৌ ত্বরপত্নতমুষণমুগ্ধপাশৌ (মবতঃ), ইতৌ স'স'সিতাভরণগৌর-তলৌ (অ মবতঃ)। এতানি চ গাত্রি আভরণভারনতাতি স্থানানি নৈব সমতাসুপ-যা'ন্ত তাবৎ।

ব্যাখ্যা—'কথৌ' তব 'ত্বরয়া' সযঃকৃতত্বরয়া অপত্নত' মুষণ' যাড়শৌ অতএব 'মুগ্ধ' বন্ধতামাপন্নঃ 'পাশঃ' কৌমল্যভাগঃ যযৌ তদ্যামুতৌ চ। তব কথ'পাশে মুষণকৃতরেখা' দৃষ্টা মন্যে মুষণাবতারণমধুনৈব বিহিতম্। 'ইতৌ' অ তে 'স'স'সিতানি' অপসারিতানি আভরণানি' যামগ্ৰা' ততশ্চ 'গৌরৌ' লীলিতৌ তলৌ যযৌ তাড়শৌ। অতঃ

सद्यः कृतात् अपसारितानि भूषणानि इत्यहं मन्थे । एवञ्च तव 'गात्रे' एतानि 'वाभरण-  
भारनानि' आभारणभारेण निष्क्रीभूतानि 'स्थानानि' कीमलस्थानानि 'नैव समताम्  
उपयान्ति' प्रप्लवन्ति । यदि भूषणपङ्कजात् कालः कश्चित् गतश्चेत् तदा ते निख-  
भूतानि भूषणस्थानानि समतां भज्युः, किन्तु तानि न तथा, अतः मन्थे भूषणावतारात्  
परपय्यादौहि कालो न गतः । [अत्रापि 'तावत्' इति वाक्यालङ्कारि अव्ययम् ] । यथावद्  
वस्तुवर्णनात् स्वभावोक्तिरलङ्कारः । वसन्ततिलक इति ॥

## Notes.

1. Remark—Sita also does not wish Rama to be a King now. She thinks it too premature at this moment considering Rama's age, inexperience etc, and says "प्रिन्स सि... आर्यपुत्र पदार्थपुत्र." ।

2. आवप्राप्ति—आ + वप् + क् + णि । I wear. Sita says this in a clever way. I do not indeed wear ornaments may imply (i) that these are not worn at all, or (ii) implying that I have not indeed put on these after I have put these off. Rama understands this in the first way and protest this by 'न खलु' [ खलु इति निश्चये अव्ययम् ] ।

3. तथाहि—A compound अव्यय denoting हेतु (cause) here :— or better—it means निदर्शन ( meaning "for example" ) as suggested in गणरत्न by its author वङ्गमान by citing the line of Kumara 'तथाहि ते शीलमुदारदर्शने तपस्विनामप्युपदेशितां गतम्' ।

4. त्र्यपङ्कत &c.—सुज + क्त = सुज curved ( रेखायुक्त ) । पाश is here lobes of the ear ( कर्णवतिका where ear-rings are worn ) ; त्र्यपङ्कतम् । तादृशं भूषणं याम्याम्, बहु । ( ततः ) सुग्री पाशौ ययोः, बहु । त्र्यपङ्कत-  
भूषणौ च तौ भूषणपाशौ, कर्मणः । Or त्र्यपङ्कतानि । तादृशानि भूषणानि । तेन सुग्री । तादृशौ पाशौ ययोः । Qual. or Pred. to कर्णौ । The line

made on the lobe of the ear by ear-rings show that these are removed hastily just now.

5. स खंसित &c—सम् + खंस + णिच् + क्त कर्मणि = स खंसित made to slip down. खंस सितान् आभरणानि याभ्याम्, बहु । ( ततः ) गौरौ तलौ ययोः, बहु । समुसिताभरणौ च तौ गौरतलौ च, कर्मधा । or better—संमृसितानि आभरणानि, कर्मधा । तेन गौरौ । तादृशी तलौ ययोः, बहु । Qual. or Pred. to हस्तौ । The palms are even now red because bracelets etc are forced out of the hand through these portions just now.

6. आभरणभारनतानि—qual. स्थानानि । आभरणस्य भारः, ; तेन नतानि ( निक्षीभृतानि ) ३ तत् । The lines on the bodies due to wearing of ornaments have not as yet become the same or even with the body—thereby showing that just now are ornaments removed from these places. In other words, Rama thus proves that “आभरणानि न आवृत्तानि” is not correct at all, but these are removed just now.

7. Remark—Note that due to wearing of ornaments, a low or depressed line is seen on those particular parts of the bodies but these go off when the ornaments are removed and a good length of time elapses. Rama keenly observes this and puts this facts in support of his statement ( भूषणैः प्रत्यगावतारितैः भवितव्यम् ) ।

सीता—पारिदि अय्यत्तुतो अलिअंवि सच्चं विअ मन्तेडुं  
[ पारयति आटेप्रुत्तः अलीकमपि सत्यमिव मन्त्रयितुम् ] ।

Sita—My noble husband can represent a false thing as a true one.

রামঃ—তেন হি অলঙ্ঘিতাম্ । অহমাদর্শং ধারয়িষ্যে ।  
( তথা কৃৎবা নিবঁধ্য ) তিষ্ঠ—

আদর্শে বল্কলানীব কিমেতে সূর্য্যরশ্ময়ঃ ।

হসিতেন পরিজ্ঞাতং ক্রীড়ৈয়ং নিয়মসৃষ্টহা ॥ ৫ ॥

অবটাতিকে, কিমেতত্ ।

Rama—Then decorate yourself (with ornaments), I will hold the mirror. (Doing so and eyeing closely) wait (and let me see)—

I see barks as if in the mirror ; are these the rays of the sun ? O, I understand these from your laugh. Is this for fun or out of a desire to observe a vow ?

Beng.—সীতা—আর্ঘ্যপূত্র অলীককেও সত্যরূপে প্রতিপাদন করিতে পারেন । রাম—তবে ( এখন ) আভরণদ্বারা চিত্তকে অলঙ্কৃত কর । আমি আরনা ধঁর । ( তাহা করিয়া ও ভালরূপে দেখিয়া ) অপেক্ষা কর—আমি ত বঙ্কল মনে হইতেছে, এগুলি কি সূর্য্যকিরণ ? তোমার হাসি দ্বারা জানিলাম ( এগুলি বঙ্কল ) । এটা কি ক্রীড়া না ব্রতধারণেচ্ছা ।

Tika.—‘আর্থ্যপুত্রঃ অলীকম্ অপ’ মিথ্যা বস্তু ‘অপি সত্যমিব মন্থয়িতু’ স্থাপয়িতু বা ‘পারয়তি’ শক্লোতি । ততঃ রাম আহ—‘তেন’ যতঃ মে বচনম্ অলীকম্ অথচ সত্যম্, যতঃ অলঙ্কারান্ ন খলু আবধামি’ ইতি সত্যং চেত তদা অধুনা ‘আত্মা আভরণৈঃ সত্যং অলঙ্ঘিতাম্ হি’ । ‘অহমেব তাবৎ আদর্শং ধারয়িষ্যে’ । ‘তথা কৃৎবা’ আদর্শং ধারয়িত্বা ‘নিবঁধ্য’ নিপুণং দৃষ্টা আহ—‘তিষ্ঠ’ নেদানীম্ অলঙ্কারান্ ধারয় কিন্তু অপেক্ষ, যতঃ অহমাদর্শে ‘মুতপূর্ব’ কিচ্ছিত পশ্যামি ॥

অন্বয়ঃ—আদর্শে বল্কলানি ইব (দৃশ্যন্তে বা ভবন্তি), এতে সূর্য্যরশ্ময়ঃ কিম্ ?

इचितेत ( हासिन हेतुना ) परिज्ञातम् ( बल्लभलभितम् इति ज्ञातम् मया ) । इयं क्रीडा ( भवेत् ) सत नियमम्यूहा ( व्रतधारणेच्छा स्यात् ) ?

व्याख्या—सुगमा ॥ ततः किमर्थं बल्लभं घृतमिति सीताया वाक्याभावात् अविदित्वा रामः कथयति—अवदातिके, 'एतत् किम्' किमर्थम् एतत् स्यात् । क्रीडार्थं वा व्रतधारणार्थं वा ।

Notes.

1. पारयति—पार ( अदन् चुरादि ) + जट्ति । Ncm. आर्यपुत्रः । Can fulfil or do. Comp "जवेन गां पतितुमपारयन्तः"—Bhatti IV. पृ + णिच्, also may give this form in this sense. पूढादि in the sense of पालन or पूरण in णिच्, also yields पारयति, but as this पृ is सकर्मक, so further णिच् will be unnecessary ; so better avoid that here. Sita to defend herself says Rama's statement as wrong indirectly, by saying how skillfully he can establish his own wrong statement as true—"प्रत्ययावतारिणः भूषणैः भवितव्यम्" ।

2. तेन—इतौ श्या । As mine is wrong and yours true then do put on these ornaments now. I hold the necessary आदर्श (mirror). घृ + णिच् ( भ्वादि or चुरादि ) + कृट् स् । "णिच्च्" इति आत्मनेपदम् कथञ्चित् समावेशम् । For strictly the action does not benefit the agent. For a similar use of Bhasa, compare "वासवदत्तायै कथयिष्ये" in Swapna.

N. B.—Rama here thus as a good husband wants his wife to be rightly decorated—not that he is fickle but he wants Sita to be so. Because she is a prince's wife and a paragon of beauty.

3. निर्वक्ष्य—निर् + वक्ष् + ल्यप् । Apparently it seems strange that Rama who so minutely watched the depression on bodies

where अलङ्कार are worn, did not so long notice pieces of barks on Sita's body. But note that these being सौवर्णिक (golden) in contact with Sita's body, Rama did not notice these as वल्कल । He now notices these on close observation and says to Sita to wait ( तिष्ठ ) and not to decorate herself now, so that he may see what these really are. By तिष्ठ here the poet makes Sita go without अलङ्कार hence.

4. वल्कलानि—Nom to भवन्ति or उक्तकर्म of दृश्यन्ते । The plural shows—अवदातिका brought a collection of several pieces and Sita took up some ; and the collection is taken as one whole elsewhere before, or she brought a piece which Sita tore to pieces to suit her purpose ; so जातो एकवचनम् in वल्कल elsewhere in किं तु खलु वल्कलं शोभते वा न वा &c. seems best. Sometimes plural as here and in कौतूहलनावधानि वल्कलानि infra, is used with ref. to several pieces of वल्कल । Comp “अवदातिकया आच्छिद्य आनीता वल्कलाः” infra. Golden colour of Sita having reflected on barks and having thus made these golden, Rama again doubtfully says—एते सूर्यरश्मयः किम् (i. e. are there sun's rays reflected here).

5. इदित्थेन परिज्ञातम्—Now Sita's laugh made him conjecture that this is not सूर्यरश्मि and come to the conclusion that this is bark. Now Rama was sure of his conclusion, so we have परि (intensively) before ज्ञातम् ।

6. इदं क्रीडा—Then Rama wants to know whether this was by way of play or joke with सखी ; or it was नियमस्यूता i. e. a

desire for observing नियम or vow (व्रत) ॥ नियमे (व्रते) रूपेणा (इच्छा) ।  
सुप्सुपा । Nom. to स्यात् or भवति understood.

अवदातिका—भट्टा किम्बु ह ( ? खु ) सोहदि न ( वा )  
सोहदित्ति कौदुहलेन आवज्झा [भतः, किन्तु खलु शोभते न (वा)  
शोभते इति कौतूहलेन आवद्धानि ] ।

Avadatika—My lord, she put on bark to ascertain  
whether the bark suits her or not.

रामः—मैथिलि, किमिदम् ? इक्ष्वाकूणां वृद्धालङ्कारस्वया  
धायते । अस्त्यस्माकं प्रीतिः । आनय ।

Rama—Maithili, what is this ? You wear bark which is  
the ornaments of the Ikshvaku-race in their old ages. I also  
have a liking for this. Do bring me ( one ).

सीता—मा खु मा खु अयउत्तो अमङ्गलं भणादु [मा खलु  
मा खलु आर्यपुत्रोऽमङ्गलं भणतु ] ।

Sita—Not indeed, not indeed, should my husband utter  
inauspicious matter.

रामः—मैथिलि, किमर्थं वारयसि !

Rama—Maithili, why do you forbid me in this.

सीता—उज्झिताहिसेअस्स अयउत्तस्स अमङ्गलं विअ मे  
पडिभादि [ उज्झिताभिषेकस्य आर्यपुत्रस्य अमङ्गलमिव मे  
प्रतिभाति ] ।

Sita—To me this appears in-auspicious in the case of my  
husband who has just now foregone his coronation  
ceremony.

রাম:—

মা স্বয়ং মনুসুতপাথ্য পরিহাসে বিশেষত: ।

শরীরধনং মে পূর্বমাবজ্ঞা হি যদা ত্বয়া ॥ ১০ ॥

Rama—you must not harbour an evil idea (in your mind) specially in a matter of jest, for this (bark) is already worn by you who are half of my body.

Beng.—অবদাতিকা—স্বামিন্, এটা কি আমার শোভা পায়—এই কোতুহলে ইনি বঙ্কল ধারণ করিয়াছেন। রাম—সীতে, একি! তুমি যে ইক্ষাকুলের বৃদ্ধবয়সের অলঙ্কার অর্থাৎ বঙ্কল ধারণ করিলে? এতে আমাদেরও খীতি আছে। (আমার জন্তও) আন। সীতা—আর্য্যপুত্র অমঙ্গল উচ্চারণ করিবেন না, করিবেন না। রাম—সীতে, কেন বারণ করিতেছ? সীতা—আমার মনে হয়, আপনি অভিব্যেক ভাগ করান এটা আপনার পক্ষে অমঙ্গলজনক। রাম—পরিহাসের বিষয়ে তোমার দুঃখ বা অমঙ্গল পোষণ করা উচিত হয় না। কারণ আমার শরীরার্দ্ধ-ভূত তুমি ত ইহা আগেই ধারণ করিলে।

Tika.—‘কৌতুহলিন’ হুতুলা সীতয়া ‘আবজ্ঞানি’ ধৃতানি বঙ্কলানি। ‘মংখলি’ সীতে, ইচ্ছাকৃত্য’ তহ’ শ্রীযান্ ‘বজ্রালঙ্কার:’ বজ্রানাম্ অলঙ্কারমূত: বঙ্কল: [বঙ্কল-শব্দ: পু স্যপি বোধ্য:] ত্বয়া ঘাঠ্যতে [ঘারি + লটতে কসংখি]। তহ’ শ্রীযান্ সাহস্যা-নামপি অস্মিন্ ‘প্রীতি:’ অস্মি। তত: সমার্থমপি ‘বঙ্কলজননয়’ ॥ রামপদে বৃদ্ধ-মঙ্গলমিতি মত্বা সীতা আহ—‘ভজ্জন্মিত:’ পরিত্যক্ত: ‘অভিব্যেক:’ যস্য [বহুজীহ্বি:] তস্য ‘আর্য্যপুত্রস্য’ পদে ‘বৃদ্ধ’ মে অমঙ্গলম্ ইব প্রতিभाति।’ অনৈল আশ্রুমাণি দশরথা-মঙ্গলং সূচ্যনে, সীতায়া: अभिश्रुता च ॥ তত: রাম আহ—মা ইতি।

অন্য:—বিশেষত: পরিহাসে স্বয়ং মনুসু মা স্তপাথ্য (মা কুরু)। যদা (যত:) মে শরীরধনং (শরীরার্দ্ধমূতেন) ত্বয়া পূর্বমাবজ্ঞা বঙ্কল্যা: হি।

অ্যাস্তা—‘বিশেষত:’ বিশেষেণ ‘পরিহাসে’ বঙ্কলধারণরূপপরিহাসবিষয়ে ‘স্বয়ং,



[अव्ययम् । 'आत्मना' इत्यर्थे ] 'मनु' दुःखं [ "मनुदैव्ये क्रुतौ क्रुधि" ] 'मा उत्पाद्य' उत्पाद्य अलम्, प्रयोजनं नास्ति, इत्यर्थः, मा कुरु इति [ अलमर्थे माशब्दः अव्यवहतः । तदर्थयोगे कविः ज्ञाप्रयोगः अपाणिनीय एव । पाणिनिस्तु "अलखल्लोः प्रतिषेधयोः प्राचां ज्ञा" इति सूत्रेण प्रतिषेधार्थकस्य अलं—खलुशब्दस्य योगे एव ज्ञा—( ल्यप् ) प्रत्ययमाह । नत् तदर्थक 'मा'-शब्दयोगेपि । अतः अयं अपाणिनीयेपि भासस्य रीतिरेव । तथा च स्वप्ननाटकम् "सिदानो भवाननर्थं चिन्तयित्वा" । यद्वा— "स्वयम् मनुमुत्पाद्य मा तिष्ठतु" इति एवंविधं अन्वयो बोधः ] ॥ कथमेवं प्रवोचि चेत् शृणु—'यदा' यतः [ एतदर्थं अव्ययमेतत् ] मम शरीराधेन शरीराधभूतेन त्वया [ 'अधो' वा एष यदात्मनो पदो' इति स्मृतिः ] पूर्वमावज्ञा घृताः वल्कलाः च [ वल्कलशब्दः पुंस्यपि प्रयुज्यते इति प्रागुक्तम् ] । 'किं' एव [ अवधारणार्थं अव्ययमेतत् ] ।

### Notes

1. इहवालङ्कारः—इहस्य अलङ्कारः । Qual. वल्कलः । वल्कलं is used both as neuter and as masc. And as already said Bhasa uses it both as sing and plural, for reasons stated above. The Ikhvakus adopt सन्न्यास at the last stage of life by entrusting their राज्य to their sons and then adopt वल्कलवास the dress of the sannyāsins. Comp 'वाङ् के सुनिहृत्तीनाम्' in Rag. I. Construe—इह्वाकुनां इहवानलङ्कारः = इह्वाकुनां इहवालङ्कारः like कञ्जस्य राजकुलम् ॥ Hence Rama being of इह्वाकुवंश says "अस्ति अस्माकं प्रीतिः" and wants it saying 'अनय' ।

2. मा खलु &c—सम्भवेः हिरक्तिः ।

3. मा उत्पाद्य—ज्ञा or ल्यप् is used in connection with निषेधार्थक अलम् or खलु । But Bhasa uses it in connection with मा । This is unpaninian, but peculiar with Bhasa. See our

Swapnanataka V. p. 263. Thus मनुम् उत्पाद्य मा = मनुम् उत्पाद्य अलम् ( प्रयोजनं नास्ति ) । See Tika also.

4. विशेषतः—Prof. Paranjape rightly construes it with the second half of the verse, thus—परिहासे खयं मनुमुत्पाद्य मा । यदा (यतः) विशेषतः शरीराद्धेन त्वया पूर्वमावद्धाः (वल्कलाः) ; otherwise it loses force. We may also construe it as परिहासे विशेषतः खयं ( कृते ), मनुमुत्पाद्य मा &c ; or take यदा as यदि and construe—यदा ( यदि ) मे शरीराद्धेन त्वया पूर्वमावद्धाः वल्कलाः, विशेषतः खयं ( कृते ) परिहासे ( तदा ) मनुमुत्पाद्य मा ( अलम् ) । यदा may mean यदि, or यतः as in ‘यदा बुधैः सर्वगतस्त्वमुच्यसे’—Kumara. “यदा अभिषेककालः किमिति विद्यान्तचारणानि”—uttara, “पञ्चेषु मन्दनी यदा किमिति षष्ठः शरः पातितः”—Swapna.

5. शरीराद्धेन—शरीरस्य अर्धः, इतत् । तेन । In apposition with त्वया । You are my half being my wife. Comp “प्रेक्षा शरीराद्धेन हरं हरस्य”—Kalidasa. And as you have already worn it, so you need not entertain evil if I wear it. See Tika also. Neuter अर्धं meaning exact half enters into एकदेशितत् and then it leads by the rule “अर्धं नपुंसकम्” । But here exact half is not intended. So we get शरीराद्धं and not अर्धशरीर ।

( नेपथ्ये ) हाहां महाराजः—

(In the dressing room) Alas, Alas, the great king.

सीता—अयमपुत्रो किं एदं [ आयापुत्र, किमेतत् ] ।

Sita—My husband, what is this ?

रामः ( आकर्ण्य )—

नारीणां पुरुषाणाञ्च निर्मयग्रादो यदा ध्वनिः ।

सुव्यक्तं प्रभवामीति मूले दैवेन ताडितम् ॥ ११ ॥

तूर्णं आयातां शब्दः ।

Rama—(listening) From the continual (or unceasing) hubbub of the males and females, I clearly infer that fate has struck at the very root (i e. Dasaratha) here. Quickly ascertain about this sound or cry.

Beng.—( নেপথ্য )—হায় হায়, মহারাজ ( মুচ্ছিত ) । সীতা—  
আর্য্যপুত্র এটা কি হল ? রাম ( শুনিয়া )—পুরুষ ও নারীদের উচ্চাতীত  
ধ্বনি হইতে মনে করিতেছি দৈব আমাদের মূলে ( মূলপুরুষ দশরথ )  
আঘাত হানিয়াছে । গহ্বর জান এ কি শব্দ ।

Tika.—হা হা মহারাজ: মুচ্ছিত ইতি বাক্যার্থঃ ॥ তত: সীতা আহ—  
আর্যপুত্র ॥ অন্বয়:—নারীণাং পুরুষাণাং চ যদা ধ্বনি: নিমর্যাদ: ( মর্যাদা  
সীমাসিদ্ধান্ত: জাত: ) তদা দৈবিন মূলে ( মূলপুরুষ ) তাড়িতম্ ইতি সুব্যক্তং ( সুস্পষ্ট )  
প্রমবামি ( অনুমিনোমি ) ।

ব্যাখ্যা—সুগমা । দৈবিন মূলে তাড়িতং ন তু শাস্ত্রায়াং স্কন্ধে বা । যত: প্রধানে  
স্থানে প্রদত্তে সতি মূলিন: ( বংশস্য ) প্রণাশ: স্যাৎ । ইতি ‘অহ’ সুব্যক্তং ‘যথা তথা  
সুস্পষ্ট’ ‘প্রমবামি’ প্রমূলসঙ্কারণ অনুমিনোমি । তথাপি আহ রাম:—‘তূষ’ ত্বরিতং  
[ ত্বরতি: ক্ত প্রত্যয়: ] যথা স্যাৎ তথা ‘শব্দ:’ কিসাত্মক: ইতি ‘শ্রাযতা’ বুদ্ধ্যমি: ॥

### Notes

1. মহারাজ:—construe—মহারাজ: মুচ্ছিত: ।
2. নিমর্যাদ:—মর্যাদা is limit. নিস্ক্রান্ত: মর্যাদায়া: ইতি নিমর্যাদ:  
প্রাদিতত্ । or নিরস্তা মর্যাদা অস্ব, ইতি প্রাদিগম্ বহু । Qual. ধ্বনি: । As  
the cry is limitlessly high and it is both of নারী and পুরুষ,  
hence I infer this.
3. মূলে—অধি ওমৌ । মূলপুরুষে ।
4. প্রমবামি—I master over all i. e. My ego which causes my  
অহঙ্কার leads me to this supreme and right discrimination.  
Then plainly it means—I having egoism infer this.

ॐ. आयताम्—the order was evidently given to अवदातिका or to the Onstis that were present there. Just at this moment Chamberlain appears at the scene to call Rama, for Dasaratha lay unconscious.

( प्रविश्य ) काञ्चुकीयः— परित्रायतां परित्रायतां कुमारः ।

(Entering) Chmberlain - Let the Prince save, save.

रामः—आर्य, कः परित्रायतव्यः ।

Rama—Noble one, who is to be saved or protected.

काञ्चुकीयः—महाराजः !

Cham.—This King Dasaratha ( is to be saved ).

रामः—महाराज इति । आर्य, ननु वक्तव्यम् एकशरीर-संक्षिप्ता पृथिवो रक्षितव्या इति । अयं कुत उत्पन्नोऽयं दोषः ।

Rama—The great King. Ho noble one, then say that the whole world concentrated in one (i. e. in Dasaratha) is to be saved. But whence has this mishap befallen ?

काञ्चुकीयः—स्वजनात् ।

Cham—from the relative.

रामः—स्वजनादिति । हन्त नास्ति प्रतोकारः ।

शरीरेऽरिः प्रहरति हृदयेस्वजनस्तथा ।

कस्य स्वजनशब्दो मे लज्जामुत्पादयिष्यति ॥ १२ ॥

Rama—It is from a relative. Then Ho ! there is no remedy. For an enemy strikes at our body, but a relative at our heart. To whom will this word “relative (स्वजन)” refer to and thus cause my shame ?

Beng.—( প্রবেশ করিয়া ) কঞ্চুকী—কুমার পরিজ্ঞান করণ, পরি-  
জ্ঞান করণ। রাম—আর্য্য, কে রক্ষণীয়। কঞ্চুকী—মহারাজ। রাম—  
মহারাজ জ্ঞাতবা। আর্য্য, তবে বলুন মহারাজরূপে সমাহৃত পৃথিবীই  
রক্ষিতব্য বটে। আচ্ছা, কোথা হইতে এ প্রমাদ আশ্রিত। কঞ্চুকী—  
স্বজন হইতে। রাম—স্বজন হইতে। তবে হায়, প্রতিকার নাই।  
শত্রু শরীরে আঘাত দেয়, কিন্তু স্বজন অন্তর্ভুক্ত হইয়া আঘাত হানে। স্বজন-  
শব্দ কার সম্বন্ধে প্রযুক্ত হইয়া আমাব লজ্জার কারণ হইবে ?

Tika.—মহারাজ: পবিত্রাতব্য: রক্ষিতব্য: ইতি ব্রূতে চিত্ তর্কি ত্বি আর্থা,  
‘একশরীরসংস্থিতা’ একশরীরে দশরথরূপে একস্মিন্ এব শরীরে ‘সংস্থিতা’ সমাহৃতা  
তদন্তর্ভূতলৈন স্থিতা ‘পৃথিবী’ এব রক্ষিতব্য ‘ইতি বক্তব্যম্’। যত: মহারাজ:  
পৃথিবীপালক: অত এব তথা বক্তব্যম্। তত্রাপি বিশেষ জ্ঞাতুমিচ্ছন্ স্বাহ রাম:—  
‘অথ’ [ প্রস্নি অর্থায়ম্ ] ‘কৃত:’ কস্মাত জনাত ‘ভূতপন্ন:’ অর্থ দৌষ:’ প্রমাদ:।  
‘রাম:’ পুনরাহ—‘স্বজনাত ভূতপন্ন:’ ইতিচিৎ তদা ‘প্রতীকার: নাস্তি’ [ ‘ভূতপন্নস্য  
‘অজি’ অমনুষ্যবহুলম্’ ইতি অজি দৌষ বিকল্য: ‘প্রতীকার’ ইত্যপি সাধু। এব হারি  
প্রতিহার: প্রতীহার: ]।

অন্বয়:—অরি: শরীরে প্রহরতি, স্বজন: তথা হৃদয়ে প্রহরতি। স্বজনশব্দ: কস্য  
( সম্বন্ধ ) মে লজ্জাম্ ভূতপাদয়িষ্যতি।

ব্যাখ্যা—‘অরি:’ শত্রু: ‘শরীরে’ প্রহরতি কিন্তু স্বজন: হৃদয়ে প্রহরতি’ কার্যেণ  
হৃদয়বেদনা জনয়তি। সম কতম: স্বজন: পিতর’ তদবস্থা প্রাপিতবান্ ইতি  
জ্ঞাতুমিচ্ছামি ইতিभाव: ॥

### Notes

1. একশরীর &c—qual. পৃথিবী। এক শরীরম্, কর্ম্মধা। তত্র সংস্থিতা  
( সমাহৃতা )। সুপ্.সুপা। The whole earth whose maintenance  
depends on Dasaratha the sovereign King of it, is concen-  
trated and thus dependent on Dasaratha so to say that  
মহারাজ: পরিব্রাতব্য: is to say পৃথিবী রক্ষিতব্য। The King being in  
peril, the whole earth's existence is jeopardised.

2. खजनात्—अपादाने धनौ ।

3. नास्ति प्रतीकारः—Because खजन cannot be killed or char-  
tised. Their काँ sting one to the quick and not the body and  
becomes unbearable. Note Rama's study of human nature.

4. कस्य—सम्बन्धविवक्षया षष्ठी । The word खजन as the creator of  
this work makes Rama shameful. He does not want to have  
such खजन । So to know who this खजन is, he asks खजनशब्दः  
कस्य सम्बन्धे प्रयुक्तः सन् नै लज्जाम् उत्पादयिष्यति । It is a pity that I  
(Rama) have such a खजन । See Tika also.

काञ्चुकीयः—तत्रभवत्याः कैकेयाः ।

Chamberlain—From her ladyship Kaikeya ( has arisen  
this fault or दोष ) ।

रामः—किमम्बायाः ? तेन हि उदकेण गुणेनात्र भवि-  
तव्यम् ।

Rama—What from mother ? Then in this matter there  
must be some merit in store for us.

काञ्चुकीयः—कथमिव ?

Chamberlain ( or Kanchukin )—How is this (possible) ?

रामः—श्रूयताम्—

यस्याः शक्रसमो भर्ता मया पुत्रवती च या ।

फले कस्मिन् स्पृहा तस्या येनाकार्यं करिष्यति ॥ १३ ॥

Rama—Let it be listened to—That (Kaikeyi) who has a  
husband like Indra and who is provided with a son in me,  
cannot have a liking for any possible matter so that she  
may commit such an evil deed.

কাম্বুকীয়ঃ—কুমার, অলমুপহতাশু স্ত্রীবুদ্ধিষু স্বমাজ্জমুপ  
নিচ্চেসুম্ । তস্যা এব খলু বচনাৎ ভবদমিষিকো নিবৃত্তঃ ।

Cham.—Ho Prince, you need not attribute your own  
simplicity on the naturally defiled female propensities or  
motives ; your coronation was indeed stopped at her words.

রামঃ—আর্য্য, গুণাঃ খল্বত্র ।

Rama—Noble one, there are merits in this.

কাম্বুকীয়ঃ—কথমিৎ ।

Cham —How is that ?

রামঃ—শ্রুয়তাম্ ।

বনগমননিবৃত্তিঃ পার্থিবস্যৈব তাব-

ক্ষম পিতৃপরবর্ত্তা দালভাবঃ স এব ।

নবনৃপতিবিমর্শে<sup>১</sup> নাস্তি শঙ্কা প্রজানা—

মথ চ ন পরিভোগৈর্বাশ্বিতা স্মাতরো মে ॥ ১৪ ॥

Rama—Be it heard. In the first place there will be a  
stoppage of going to the forest on the part of the king, se-  
condly my dependence on father and position as a child  
remain the same, thirdly the subjects will entertain no  
apprehension with regard to the new King and lastly again  
my brothers will not be deprived of any royal enjoyments  
( which they now share equally with me as Princes <sup>১</sup> ).

Beng.—কাম্বুকীয়—যাননীয়া কৈকেয়ী হইতে ( দোষ উৎপন্ন  
হইয়াছে ) । রাম—কি যাতা হইতে । তবে এত নিশ্চয় কোন ভাবী  
শঙ্কা আছে । কাম্বুকীয়—কেমন করিয়া । রাম—শোন—যার স্বামী

( দশরথ ) ইচ্ছতুলা এবং যে কৈকেয়ী আমাকভূক পুত্রবতী, তার কোন্  
মধ্য বিষয়ে স্পৃহা থাকিতে পারে যে সে কুকাঙ্ক্ষ করিবে। কাঞ্চুকীয়  
—কুমার আপনার সরলতা, স্বভাবচুষ্টি জীবুদ্ধিতে আরোপ করিবেন না।  
তঁারই কথায় ত আপনার অভিষেক বন্ধ হইল। রাম—অর্থাৎ, এতেও  
শুণ আছে। কঞ্চুকী—কেমন করিয়া। রাম—শোন, প্রথমতঃ ( আমি  
রাজা না হওয়ায় ) পিতার বনগমন নিবৃত্ত হইল, আমার পিতৃপরা  
ধীনতা ও বালস্বভাব পূর্ববৎ রহিল, প্রজাদের নবনুপতিবিষয়ে শঙ্কাব  
কারণ থাকিল না এবং ভ্রাতৃগণও যে রাজভোগ আমার সহিত এখন  
সমানভাবে ভোগ করিতেছে, তাহা হইতে বঞ্চিত হইল না।

Tika.—তদ্রমবস্থা: কৈকীয়া: [ অপাদানি পশুমী ] উত্পন্ন এষ দীষ:। রাম  
আত্ম—কিমম্বায়া: উত্পন্ন: দীষ:। 'নৈন' উতুনা 'অন্ন' বিষয়ে 'উদকৈশ' তদ্র-  
ফলেন 'গুণেন' ভবিতব্যম্। তত: কাঞ্চুকীয়: কথয়তি—'কথমিহ' তৎ বস্তু সম্ভবত্,  
অস্মিন্‌পাদিতস্য দীষস্য কথমাযতৌগুণ: স্যাত্‌ ইত্যর্থ:। অন্ন রাম: কারণ' বিস্তৃষ্যতি।

অন্বয়:—যস্যা: ( কৈকীয়া: ) মর্তী ( দশরথ: ) ইন্দ্রসম: [ ইন্দ্রেণ সম: ইতি  
তৎপুরুষ: ], যা চ ময়া ( উতুনা ) পুত্রবতী, তস্যা: কচ্ছিন্‌ ফলৈ স্পৃহা ( স্যাত্‌ )  
শৈন ( উতুনা ) সা অকার্য্য' করিষ্যতি। বাখ্যা সুগমা। যস্যা: কৈকীয়া  
অন্নপরাক্রমী মর্তী দশরথ:, অহম্ব চ পুত্র:, তস্যা সর্বমিহ সাধ' বস্তু কারায়তম্,  
অত: কচ্ছিন্নপি ফলৈ তস্যা: স্পৃহা ন স্যাত্‌। ততশ্চ সা অকার্য্য' নীতপাদযিষ্য'ত।  
অত: সন্ধি' কিমপি যুগ্মফল' বিচিন্ত্য তথা ইদ' কৃতম্। নান্ন তস্যা: দাষ এব  
স্যাত্‌ ॥ গুণবান্‌ রাম: সর্বমাশ্রয়তু পশ্যতি কিন্তু জগত্‌ বস্তুতৌন তথা ইতি দর্শ'য়ন্‌  
কচ্ছুকী ব্রুতে—কুমার' ই যুবরাজ রাম, 'উপহৃতাসু' স্বभावদুष्टাসু 'স্বীভূতিষু' বিষয়ে  
'স্বমার্জবম্‌' সরলতা চ 'উপনিবেশম্‌' অলম্‌' মা তাবত্‌ আরোপয় [ অলম্‌মিতি  
নিষেধার্থকমন্বয়ম্‌। তদ্যোগী জ্ঞা ( ল্যপ্‌ ) স্যাত্‌ ন তু তুসুন্‌ প্রত্যয়:। তথা চ  
'পাণিনিভূতম্‌' 'অল'স্বলী: প্রতিষেধযো: প্রাচ' জ্ঞা"। তথা চ শাকুনালম্‌ "অনসূয়  
অল' হৃদিহা"। অত: এতদ্যোগী তুসুন: প্রয়োগ: অপাঞ্ছিনমীয: এব, কিন্তু মা'স্ব  
অবিরয়' স্বলী ]। বস্তুতস্তু 'তস্যা এব বচনাত্‌' লাম্বা এব 'भवदभिषि'কৌ निवृत्त:'



निवारितः इत्यर्थः ॥ रामः कथयति—अद्यापि विषये 'गुणाः स्खलु' भवेयुः । गुणान् पुनश्च रामः स्वयं विवृणोति—वनेति ।

अन्वयः । तावत् (आदौ) पार्थिवस्य वनगमननिवृत्तिः (स्यात्), मम पितृपरवक्ता बालभावः च स एव (स्यात्), नववृत्तिविमर्शं प्रजानां शङ्का नास्ति । अथच मे भ्रातरः परिभोगैः न वञ्चिताः (सुगः) ।

व्याख्या । 'तावत्' आदौ [ एतदर्थेऽत्र अन्वयमेतत् ] 'पार्थिवस्य' पृथिवोपनिः महाराजस्य दशरथस्य वनगमननिवृत्तिः वनगमनान् निवृत्तः ( सुप. सुपा ) स्यात्, मां राजाभिषेच्य स वनं यायात् इति न सम्भवेत्, अर्थात् स राजाधिकारे एव स्यात् एवं पितुरखण्डगमनक्षेत्रपरिहारः स्यात् । मम अभीष्टा 'पितृपरवक्ता' पितृधीनत्वम् तथा 'बालभावः' मम युवराजभावः 'स ए' स्यात् । जावेतौ मम गुणोदयौ भवेताम् । 'नववृत्तिविमर्श' नववृत्तिविचारे नववृत्तिः किम्भूतः स्यात् इति विषये 'प्रजानां शङ्का नास्ति' इति चतुर्थी गुणः स्यात् । 'मे भ्रातरः परिभोगैः' यान् भोगान् तेषु ना भुञ्जते तैः भोगैः 'वञ्चिताः न सुगः' समाभिषेकनिवृत्तौ सर्वमेतत् सम्भवेत् । अतः अभिषेकनिवृत्तिः बह्वगुणाय कल्पते । ततश्च न मे माता कैकेयी नैवल्लं दोषयस्ता एव ।

#### Notes.

1. उदङ्गेषु गुणेषु—Here उदङ्गै (which lit. means the future result) qualifies गुण and means 'that will happen'. In other words, this step of Kaikeyi will lead to some good future result. Rama has great dependence on superiors and thinks that what they do will lead to good results.

2. शक्रसमः भर्ता, मयाच या पुत्रवती &c.—By this Rama shows that everything in the three worlds is at her command and she can get anything of the heaven or earth through her Indra—like husband and unparalleled son like me. So she can have no रूपा for any साधन-वस्तु (or साधनफल), for earth is वीरभोग्या । Thus it is unthinkable that she can commit a vile

deed for some ordinary purpose. And her action thus must have some good in store for us. This shows Rama's high regard for parents and superiors, and everything to him is thus God's will. This also makes us prepared for राज्ञ्याग by Rama in favour of Bharata.

3. अलम् उपनिवेष्टुम्—तुमुन् in connection with निषिद्धान्तक अलम् is unpaninian ; क्ताप् (ख्यप्) is the usual affix in such cases. This is an आर्ष' or शिष्ट प्रयोग peculiar with Bhasa. See Tika also.

4. एव, खलु—Both imply अवधारण । Thus one emphasises the other.

5. निवृत्तः—नि + वृत् + क्त कर्मणि । Is stopped (itself). Nom, त्वदभिर्षिकः । Or here निवृत्त is अन्तर्भावितव्यर्थः । Thus अभिर्षिकः निवृत्त = अभिर्षिकः निवर्त्तितः ( निवारितः ) ।

6. तस्याः वचनात्—हेतो प्रमौ । Through her message or word sent to Dasaratha through Manthara (cf, मन्थरया च कर्णोभिर्द्विजं न च आ राजा ) ।

7. Remark—Rama here enumerates गुण in अभिषेकनिवृत्ति by Kaikeyi—(i) First पाद्विंश Dasaratha is to be the king as before, so he wont go to forest by giving राज्ञाभार on me. (ii) My पित्रपरवत्ता and बालभाव remain as usual. पर + ववृप् = परवत्त् having master. i. e. dependent. तस्य भाव इति परवत्ता । पितरि परवत्ता, सुपुत्र्या । This shows Rama's whole-hearted obedience of father all-along and makes him prepared to go to forest for पित्रवचनपालन । As already seen Rama does not want responsibility now. (iii) The प्रजा will have no fear for me their new king. नवःश्रुतः, कर्मन्वा । तस्य विमर्शः ( चिन्ता or राज्ञचिन्ता ),

হত। তচ্ছিন। Thought as to how the new king will fare with the kingdom. (iv) Lastly my brothers ( নী ভ্রাতর: ) will not be deprived of পরিভোগ they are now enjoying in common with me as princes. But I being the monarch they will have no hand over all those royal pleasures.

কাঞ্চুকীয়:—অথ চ তয়ানাহতৌপস্তুতয়া ভরতোমিষিচ্যতাং  
রাজ্যে ইতুপ্তম্। অত্রাপ্যলোমঃ।

Cham.—But she came (to the King) unsommoned and said “let Bharata be coronated in the kingdom.” Is this want of temptation in the matter ?

রাম:—আর্য্য, মবান্ খল্বস্মতুপক্ষপাতাদেব নার্যমবেচ্ছতে।  
ক্লুত:—

শুল্কে বিপণিতং রাজ্যং পুত্রার্থে যদি যাচ্যতে।

তস্যা লোমৌস্ত নাস্মাকং ভ্রাতরাজ্যাপহারিণাম্ ১৫ ॥

Rama—Ho noble one, you indeed do not weigh or consider the real matter through partiality for us. Do you ask why ? If the kingdom promised as a marriage—gift is prayed for her son, then is it greed on her part, and not on our (my) part who takes away brother's legitimate kingdom.

Beng.—কাঞ্চুকীয়—কিন্তু তারপর কৈকয়ী অনাহতভাবে রাজ্যের নিকট যাইয়া “ভরত রাজ্যে অতিবিক্র হোক” এই কথা বলিল। এটা কি এবিষয়ে অলোভা ? রাম—আর্য্য, আপনি আমাদের প্রতি পক্ষপাত হেতু বস্তুতঃ বিচার করিতেছেন না। কি কারণে শুনিবেন।—যদি বিবাহকালে রাজ্য কস্তাকে দেয় হয় এবং সেই রাজ্য যদি পুত্রের জন্য

प्रार्थना करा हय, सेटा यदि कोठ हय, तवे ज्ञाता भद्रतेर  
राज्यापहारिक आम्हें देणें वेनाय अजोड बना हय केन ?

Tika.—न सा कैकेयी भवदभिवर्कसीव केवलं निवर्त्तयामास, किन्तु अन्यदपि  
लोभात् ययत्—‘अनाहता च सा उपमृता च’ तादृश्या तया कैकेया ‘भरतः  
राजाभिवर्च्यताम्’ इति उक्तम्, दशरथाय कथितम् । ‘कृत’ विषये ‘अपि अलोभः’  
कथं स्यात् । ततः रामः कथयति—‘भवान् खलु’ तावत् ‘अस्मात्पक्षपातात्’ द्वितीः  
‘अर्थ’ वस्तुतस्तु प्रकृतार्थमित्यर्थः ‘नावर्त्तन्ति’ न त्वं सुष्ठु विचारयसि । किन्तु अयथा  
तस्याः दीपमेव पश्यसि । ‘कृतः’ द्वितीः एवं ब्रवीमि इति चेत, शृणु—शुल्के इति ।

अन्वयः—शुल्के विपरिणतं राज्यं यदि पुनार्थं याच्यते, ( तदा ) तस्याः लोभः  
( स्यात् ) । किन्तु धादराज्यापहारिणाम् अस्माकम् न ( लोभः स्यात् ) ।

व्याख्या—‘शुल्के’ विवाहकाले कन्यायै दयविषये ‘विपरिणतं’ विशेषेण प्रतिश्रुतं  
राज्यं ‘यदि पुनार्थं’, कन्यायां जनिष्यमाणपुत्रनिमित्ते ‘याच्यते’ प्रायश्चित्ते तदा ‘तस्याः’  
कैकेयाः ‘लोभः’ स्यात्, किन्तु ‘धादराज्यापहारिणाम्’ सातुःभरतस्य प्रायराज्या-  
पहारिणाम् ‘अस्माकम्’ अथ न लोभः, स कथं न स्यात् । अपि तु स्यादेव । अतीव  
सातुः कैकेयाः कोपि दीवी नास्ति, किन्तु ‘गुणाः खलुवद्वर्त्तन्ते’ ।

### Notes.

1. अनाहतोपमृत &c.—आ + ह + क्त स्त्रियाम् कर्म्मणि = आहता called.  
न आहता अनाहता, न जन्तु । उप + स + क्त कर्म्मणि स्त्रियाम् = उपमृता । ततः  
विषयेवदयस्य कथं धा । तथा । Qual. तया ( which is अनुक्तकर्त्ता of उक्तम् ) ।

2. अर्थम्—It means प्रकृतार्थम् । You are not considering  
seeing in proper perspective the real-fact here and fornoth-  
ing accuse Kaikeyi.

3. शुल्के—शुल्क is the पक्ष that was given to a bride by a  
bride groom. This was the custom in ancient times. But  
the present-day पक्षप्रथा is the reverse of this. अर्धे ७मी ।  
Dasaratha promised kingdom to Kaikeyi during marrying her.  
he also promised her two boons for Kaikeyi's service to him

when he was wounded in the fight against सम्बरासुर । That the राजा was promised as a marriage—gift is informed from the following sloka of Ramayana (quoted by Prof. M. R. Kale)—“पुरा स्नातः पिता नः स मातरं ते समुदहन् । मातामहे समाश्रीषीद्राजा-  
शुल्कमनुत्तमम् । देवासुरे च संयासि जनन्ये तव पार्थिवः संप्रदृष्टो ददौ राजा  
वरमाराधितः प्रभुः”—said by Rama to his brother Bharata.

3. विपणितम्—वि + पण (व्यवहारे) + क्त कर्मेणि = विपणितम् promised as stake. Qual. राज्ञम् ॥ राज्ञः भावः कर्म वा इति राजन् + यक्त = राज्ञम् kingdom. सक्तकर्म cf याच्यते ।

4. पुत्रार्थे—पुत्रस्य अर्थः ( प्रयोजनम् ), इतत् । तस्मिन् । विषयाधिकरणे ङनी । Or—अर्थे is an अव्यय meaning निमित्त । पुत्रस्य अर्थे = पुत्रार्थे i. e., पुत्रनिमित्तम् for the sake of son.

5. स्नातुराज्ञा &c.—स्नातुः राज्ञम्, इतत् । तत् अपहरन्ति इति स्नातुराज्ञा + अप + ह + णिनि कर्त्तरि साधुकारिणि । तेषाम् । Qual. अस्माकम् । By father's promise राजा is Bharata's due and we are going to snatch it. So if लोभ is to be attributed at all it is to be attributed on us. “न” by काङ्क्ष ( intonation or वचनभङ्ग ) gives this meaning here. राजा is Kaikeyi's son's due, so by praying for it she should not be blamed at all.

काङ्क्षुकीयः—अथ—

Cham.—But then—

रामः—अतः परं न मातुः परिवादं श्रोतुमिच्छामि ।  
महाराजस्य वृत्तान्तस्तावदभिधीयताम् ।

Rama—I don't want to listen to mother's faults anymore.  
Let the king's news be narrated.

काञ्चुकीयः—ततस्तदानीम्—

शोकादवचनाद्राज्ञा हस्ते नैव विसर्जितः ।

किमप्यभिमतं मन्ये मोहञ्च नृपतिगतः ॥ १६ ॥

Cham.—Then at that time, the king dismissed me (or sent me away) by beckonings, being himself unable to speak through grief, and the king too attained unconsciousness that was desirable to him.

रामः—कथं मोहमुपगतः ।

Rama —What, he fainted down ?

( नेपथ्ये ) कथं 'कथं मोहमुपगत' इति ।

यदि न सहसे राज्ञो मोहं धनुः स्पृश मा दया ।

(In the dressing room) What ! (you say) "What, he fainted down ?"

If you can't tolerate king's sorrow or unconsciousness, then have recourse to bow (for remedy) and pity should not be shown (at all).

रामः—( आकर्ण्य पुरतो विलोक्य )—

अक्षोभ्यः क्षोभितः केन लक्ष्मणो धैर्यसागरः ।

येन कृष्टेण पश्यामि शताकौणमिवाग्रतः ॥ १७ ॥

Rama—(Hearing and looking ahead)—who has disturbed Lakshmana, who can't be agitated and is the repository of patience or fortitude, and who being angry I find the place in front as crowded by hundreds of persons.

Beng.—काञ्चुकीय—तारपत्र... । राम—एतपत्र आर बाहुनिम्ना ।

শুনিতে চাহি না। মহারাজের বার্তা বল। কাঞ্চকীয়—তারপর তখন রাজা শোকে বাক্যহীন হওয়ায় আমি তাঁর হস্তসংজ্ঞা দ্বারা (আপনার নিকটে) বিমূৰ্ত্ত বা প্রেরিত হইলাম। এবং রাজাও অনির্বচনীয় অতীষ্ট (বাহিত) মোহে মগ্ন হইলেন। রাম—কি, তিনি মোহপ্রাপ্ত হইলেন! (নেপথ্যে) কি বলিলেন?—“কি তিনি মোহপ্রাপ্ত হইলেন।” যদি রাজার মোহ সহ্য না হয়, তবে (দোষীর প্রতি) ধম্ম ধারন করুন, দয়া দেখাইবেন না। রাম (শুনিয়া ও সন্মুখে অবলোকন করিয়া)—অশ্রোভ্য ও ধৈর্য্যসাগর লক্ষণকে কে ক্ষোভযুক্ত করিল। যে লক্ষণ রুষ্ট হইলে আমি অগ্রদেশ জনশত দ্বারা আকীর্ণ দেখি।

Tika.—‘অথ’ অনন্তরম্—ইতি ক্রমিণ কাঞ্চকীয় কৈকয়ীদোষান্নরমপি কথয়িতু’ প্রবৃন্তি’ সতি রামঃ আহ—‘অতঃপর’ মাতুঃ পরিবাদ’ বিদ্যমানদোষনপি ‘শ্রীতু’ ন ইচ্ছামি’। ‘মহারাজস্য ভ্রতান্নঃ’ বার্তা’ অভিধীয়তাং তাবত ‘কথ্যতাং एष’ [‘তাবত’ ইত্যত্র অবধারয়ীত্বম্]। ততঃ কঞ্চকৌ কথয়তি—শ্লোকাদিতি।

অন্বয়ঃ—শ্লোকাৎ অবচনাৎ (ইতিঃ) রাজা (অহং) হৃস্তেনৈব বিসর্জিতঃ। ‘নৃপতিঃ’ কিমপি অমিতম্ (ইষ্টং) মোহং গতঃ (ইতি) মন্যে। [যদ্বা—নৃপতিঃ মোহং গতঃ। এতচ্চ কিমপি অমিতম্ মন্যে]।

ব্যাখ্যা—‘শ্লোকাৎ’ কৈকয়ীবাক্যজন্যতঃ দুখাত ইতিঃ, ততश्চ শ্লোকাবেগাত ‘অবচনাৎ’ বাক্যরোধাত্ চ ইতিঃ বাক্য’ বিনৈব অহং ‘রাজা’ দশরথেন ‘হৃস্তেনৈব হৃস্তসংজ্ঞায়া’ ‘বিসর্জিতঃ’ ত্বৎসমীপে প্রেযিতঃ। ততঃ ‘নৃপতিঃ’ দশরথश्চ দুঃখাৎ রামসঙ্কমানঃ ‘কিমপি’ অবর্ণনীয়ম্ অথ চ ‘অমিতম্’ ইষ্টং, দুঃখসঙ্কনাৎ মোহী বরমিতি ইতিঃ ‘অমিতম্’ ‘মোহং গতঃ’ প্রাপ্তঃ ইতি ‘মন্যে’ জানামি। যদ্বা—‘নৃপতিঃ মোহং গতঃ’। এতৎ বস্তু ‘কিমপি’ অনির্বচনীয়মপি ‘অমিতম্’ নৃপতিঃ ইষ্টং ‘মন্যে’ তর্কয়ামি। মোহাবস্থায়াং শ্লোকদুঃখবেদনাবাদাত্। ততঃ রামোবদত্—‘কথং’ [অথ আশ্চর্য্যৈঃ প্রশ্নৈ বা অন্বয়-সেতত্] কিম্। নৃপতিঃ ‘মোহমুপগতঃ’ প্রাপ্তঃ। রাজা মোহং গতঃ? ইতি আশ্চর্য্য-মতঃ অসম্ভব এতৎ। ‘নেপথ্যে’ বৈবরচনাস্থানি লক্ষ্যম্ ততঃ রামবাক্যমুদ্যায়ী

कथयति—कथं “कथं मोहमुपगतः” इति ब्रवीषिचेत्, तथा एवम् असह्यं मन्यसे चेत्, मोहम् असह्यं सम्प्रधार्य आह—“यदि राज्ञः” दशरथस्य ‘मोहं न सहसे’ ततः अस्य प्रतीकारश्च इच्छसि दीपिनं दृष्टव्यं, ततः ‘धनुः स्पृश’ चारय । ‘दया मा कायायां’ दीपयुक्ते स्वजनेपि दया न कर्तव्या । अनन्तरं रामः एतत् वचनम् ‘आकर्ण्य’ श्रुत्वा ‘पुरतः’ अग्रभागे [ ‘पुरतः’ इति अव्युत्पन्नमव्ययमेतत् । न तु पूर्वशब्दात् अतसुच् प्रत्ययेन निष्पन्नम्—इति दीक्षितकृतायां मनोरमायां स्पष्टमेतत् ] ‘विशोक्य’ दृष्ट्वा आह—अक्षीभ्य इति ।

अव्ययः—केन अक्षीभ्यः (क्षीभयितुमसाधाः) धैर्यसागरः लक्षणः क्षीभितः (क्षीभं प्रापितः) । रुष्टेन (कुपितेन) येन (हेतुना) अग्रतः (अग्रदेशं) शताक्षीर्णं मिषं (जनशतपरिव्याघ्रमिव) पश्यामि । एकोपि महायोद्धासौ रोषशतया आन्दोलनात् असंस्थानं जनशताक्षीर्णमिति मतिं जनयतीति भावः । अन्यत् स्पष्टम् । सर्वत्रालुपुष्पं इन्दः ॥

### Notes

1. अद्य—An अव्यय meaning अनन्तरम् । Kanchukin was going to narrate further faults of Kaikeyi in the matter. But Rama as a noble one and being as such averse to hear superior's faults stop him saying—अतःपर मातुः परिवादं श्रोतुं न इच्छामि । Here mark Rama's high nobility of mind. परिवाद and परीवाद ( परि + वद + वच् ) are correct by the rule “उपसर्गस्य वच् अमनुष्ये बहुलम्” । The word परिवाद is significant. It includes विद्य-मानदोष even, and Rama does not at all like to hear any fault of mother, and reverts to know all about his father the महारान till then.

2 शोकात्, अवचनात्—हेतौ ५मी । Due to शोक, he was without वचन, and being वचनहीन, he sent me to you through हस्तसंवा ॥ हस्तेन has thus करके दिया ।



3. विसर्जितः—वि + सृज् + णिच् + क्त कर्मणि । विसृष्टः also means the same, comp "विसृष्टपाशानुचरस्य तस्य" । उक्तकर्म here is "अहम्" understood.

4. किमपि—It means something indescribable ; qual. मोहम् or एतत् understood ; see Tika. Comp "काव्यभिख्या तथीरासीत्" and "किमपि किमपि मन्दं मन्दमास'तथोगात्" "किमपि किमपि बहु प्रलपितवान्" । See Tika, for both kinds of constructions here.

5. कथम्—Pt. Ganapati Shastri and Mr. Kale &c., take it to mean 'केन प्रकारेण' i. e. how. This is wrong here. For Kanchukin says that due to शोक he fell down unconscious शोकात् हृपतिः मोहं गतः ] । Now the cause of मोह being already stated, it is impossible for Rama to ask again about the cause thereof. So take it as an अव्यय to mean 'अथ' i. e. what (1) Comp "कथमुपरतः" and "कथमुज्ज्विनीनाम्"—in Swapnanataka V. King's मोहगमन was amazing and so intolerable to Rama, so he says—कथं etc. ; or—it is an अव्यय denoting प्रश्न i. e. in the sense of किम् ( with surprise behind it ), comp "कथं तु करोयमासुक्तविवाह-कौतुकः"—Kalidasa &c. Also note that Lakshmana takes and understands Rama in this way and says startingly 'कथम् ! ( त्वं ) कथं ( राजा ) मोहमुपगतः इति ब्रवीषि "i. e. what ! 'you say he is fainted down" ; first कथम् is an अव्यय meaning what, and the rest is repetition of Rama's word "कथं मोहमुपगतः" । If this is intolerable to you then take up arm to punish the guilty one in this matter ( cp "यदि न सहसे राज्ञी मोहं धनुः स्पृश" ) । Thus this is the natural spirit of the poet. And Explanation in any other way here is unnatural and wrong.

6. अचोभ्यः—चोभयितुमयोग्य इति चुभ + णिच् + यत् = चोभ्यः to be agitated. न तथा, नञतत् । qual. लक्षणः । He is not only अचोभ्य like a sea, but himself चैयसागरः as well. If such a one is disturbed then like a sea it will flow in many ways and wash or crush all before him.

7. रुष्टेन—This is equivalent to रुब्धेन । qual. येन । See Tika.

8. अगतः—अग + अस् ( गया ) + तसि = अगतः i. e. अगस्थानम् । Here तसि comes in place of द्वितीया, compare the varttika “आद्यादिभ्य उपस खानम्” and it is an आकृतिगण । अवग्रह—but obj. of पश्यामि ॥ शताकीर्णम्—आ + कृ + क्त = आकीर्णं scattered, crowded. शतेन ( जनेन ) आकीर्णम् । Pred to अगतः । Construe—अगतः ( अगस्थानं ) शताकीर्णमिव पश्यामि । Or construe—येन रुष्टेन अगतः (अगभागे) [ वक्तृमानः, स्थानं ] शताकीर्णमिव मन्ये । This is due to his आन्दोलन and quick movements here and there on and on. Such a strong योद्धा appears as many at a time due to his quick movements and change of places. Compare ‘एकोदाशरथिः कामं यात्धानाः सहस्रशः । ते तु यावन्त एवाजौ तावांश्च ददृशे स तैः’—Raghu, and also Kirata XIV sl. 58, where नयसि see Arjuna as facing one and all, though alone. This shows Lakshmana was angry and himself alone ready and capable to fight out hundreds of fighters.

( ततः प्रविशति धनुर्वाणपाणिर्लक्ष्मणः )

लक्ष्मणः ( सक्रोधम् ) कथं ‘कथं मोहमुपगत इति’ ।

यदि न सहसे राज्ञो मोहं धनुः स्य श मा दया

स्वजननिभृतः सर्वोऽप्येव मृदुः परिभ्रूयते ।

अथ न रुचितं मुञ्च त्वं मामहं कृतनिश्चयो  
युवतिरहितं लोकं कर्तुं यतश्छलिता वयम् ॥ १८ ॥

(Then enter Lakshmana with bow and arrow in hand)

Lakshmana (with warth)—what, (you say) “what he has fainted down !” If you cant tolerate King Dasarath’s swoon, then have recourse to bow (for remedy) and don’t stick to compassion. Those who are forgiving and compassionate on his relatives are thus overpowered. If this is not agreeable to you, then let me have leave (to tackle the situation), and I am determined to make the world free of youthful ladies, for we are deceived by them.

Beng.—( ତାରପର ଧନୁ ଓ ବାଣ ହସ୍ତେ ଲକ୍ଷ୍ମଣେର ପ୍ରବେଶ ) ଲକ୍ଷ୍ମଣ (ମକ୍ରୋଧେ)—କି “କି ରାଜା ମୋହଗ୍ରସ୍ତ ହଇଁଛନ୍ତି” ଏହି କଥା ବଳିତେଛନ୍ତି ? ଯଦି ରାଜାର ମୋହ ଅସହ୍ୟ ହଇଁଛି ଥାକେ, ତବେ ପ୍ରତୀକାରେର ଉକ୍ତ ଧନୁ ଧାରଣ କରୁଣ, ଦୟାପ୍ରକାଶ କରିବେନ ନା । ନିଜଞ୍ଜନେ କ୍ଷମାସୁକ୍ତ ସକଳଲୋକହି ଏହି ତାବେ ପରାଭୂତ ହଇଁଛି ଥାକେ । ଯଦି ଏଠା ଆପନାର କଠିକର ନା ହୁଏ ତବେ ଆମାକେହି ଛାଡ଼ିଯା ଦିନ, ଆମି ଉଗ୍ରତ୍ବେ ଯୁବତିରହିତ କରିତେ ମହତ୍ତ୍ବ କରିଯାହି, କାରଣ ଆମରା ଯୁବତି କର୍ତ୍ତୁକ ଛଳିତ ହଇଁଛାହି ।

Tika.—‘लक्ष्मणः सम्रोधम्’ मोघेन सह वर्तमानं तत् यथा तथा अह—‘कथम्,  
“कथं मोहमुपगतः राजा” इति त्वं वदसि । यदि एवं वदसि चेत् तदा—

अन्वयः—यदि राज्ञः मोहं न सहसि ( तदा ) धनुः स्पृश, दया मा कार्या ।  
स्वजननिहतः क्रुद्धः सर्वोपि एवं परिभूयते । अथ ( एतत् ) न ( ते ) रुच्यते, ( तदा )  
त्वं मां मुञ्च । अहं लोकं युवतिरहितं कर्तुं कृतनिश्चयः ( भवामि ), यतः वयं  
( युवत्या वैकीर्या ) छलिताः ।

व्याख्या—‘यदि राज्ञः’ दशरथस्य ‘मोहं न सहसि’ स असह्यसेत्, तदा तत्-

अतिकाराय अपराधिनं प्रति 'धनुः स्पृश' धनुः धारय, अपराधिनस्य दण्डय । दद्या च  
 'आकाश्यां' न विधातव्या । दद्याप्रकाशे दोषमाह—'स्वजने निभृतः' निरतः, चनी इत्यर्थः,  
 'स्वजने दद्यापरवशः तथा 'सदुः' अतीव्याः 'सर्वः अपि' जनः 'अनेन प्रकारेण राज्य-  
 माशादिक्रमेण 'परिभूयते' प्रदीक्यते अन्यैः लोकैः इति शेषः । 'अथ' पदान्तरं 'एतत्  
 वस्तु' तुभ्यं 'न कश्चितम्' न अभिलषितं चेत् तदा 'त्वं मां सुखं यथेच्छं कर्तुं' धनुर्वा-  
 रयितुञ्च अनुजानीहि । अनुज्ञाति किं करिष्यामि इति प्रवृत्तिरिति चेत् तदा प्रष्टु—'अहं  
 लोकं युवतिरहितं कर्तुं कृतनिश्चयः भवामि । कुत एतावान् तव सङ्कल्पः इत्यन्वाह—  
 'यतः' यस्मात् हेतोः वयं युवत्या कैकेया एव 'कृत्विताः' स्वाधिकारात् वञ्चिताः । ततः  
 अपराधिनौ युवतिजातिं निमूँलयामि इति भावः । [ हरिणौष्ठम् । लक्षणं यथा—  
 'न समरसला गः वङ्गवेदेह्यै हरिणीमता' ] ॥

## Notes

1. धनुर्वाणपाणिः—qual. लक्षणः । धनुश्च बाणश्च, धनुर्वाणम् or धनुर्वाणौ  
 (with द्रव्यविषया); समाहार comes by "जातिरप्राणिनाम्", or इतरतरङ्गम् ।  
 तत् पाणौ यस्य, बहु । By the rule 'सप्तमीविशेषणे बहुव्रीहौ' such वाचि-  
 करणबहु—is sanctioned in Panini-grammar and that the सप्तम्यन्त  
 word in a बहुव्रीहि is to be placed first. But here the सप्तम्यन्त  
 word पाणि does not lead. This is due to the varttika  
 "प्रहरणार्थभाः परे निष्ठासप्तम्यौ" ।

2. कथम् &c—See ante.

3. मा दद्या—मा is a negative particle. Construe—दद्या मा  
 काश्यां । For uniformity of प्रक्रम, मा दद्याम् would have been  
 better here.

4. धनुः स्पृश—It means touch or hold bow, i. e. thus  
 punish the guilty in the matter.

5. स्वजननिभृतः—lit. निभृत means 'concealed' "let at ease"

etc; thence here it means silent or forgiving; खजने निभृतः (निस्तब्धः or क्षमो) सुपसुपा। Not only such, but मृदुः (lenient person) too, qual सर्वः। Such lenient and खजनक्षमो person is overpowered by others; परि + भू + लट्ते कर्मणि = परिभूयते is defeated. An overlenient one is always attacked, so to rise, one should be both lenient and stern as time demands it—"मृदुहि" राजा सततं लङ्घ्यो भवति सर्वशः "Mahabharata 'मृदुहि' परिभूयते"—Ramayana "तेजः क्षमा च नैकान्तं कालज्ञस्य महीपतेः"—Magha etc.

6. रुचित—रुच + क्त कर्मणि। Is agreeable. Construe—एतत् ते न रुचितं यदि &c.

7. मां मुञ्च—let me have leave and I will do the remedy.

8. कृतनिश्चयः—निश् + चि + चप् भावे = निश्चयः determination. कृतः निश्चयः येन, वङ्। Comp. 'तस्मादुत्तिष्ठ युद्धाय कृतनिश्चयः'—Gita. I am determinated to make the लोक as युवतिरुद्धित।

9. युवतिरुद्धितम्—युवति is fem. of the base युवन् by the Panini rule "युनक्तिः"। And युवती ending in दीर्घ is from यु + श्च + ङीप् स्त्रियाम्। युवत्या रुद्धितम्। इतत्। Pred to लोकम्। As this calamity is due to the young lady Khekeyi so Lakshmana furiously determines to make the world free of युवति।

10. Remark.—लक्ष्मण is intolerant of अन्याय on his father and brother specially, and determines to take serious step against this be she his mother or any other relative. But we will see in the next sentence that Sita in her naturally calm and feminine temperament takes this as a sorrowful undesirable incident; comp "आर्यपुत्र, रोदितव्ये काले सीमित्रिणा घनः गृहीतम्"।

सीता—अय्यउत्त, रोदिदव्वे काले सोमिच्चिणा धणू गहीदं ।  
अपुव्वो खु से आआसो [ अय्यपुत्त, रोदिदव्वे काले सोमिच्चिणा  
धनुर्गहीतम् । अपूर्वः खलु अस्यायासः ] ।

Sita—Noble husband, Lakshmana, son of Sumitra has taken up arrow at the time for weeping ; unprecedented indeed is his enterprise.

रामः—सुमित्रामातः, किमिदम् ।

Rama—Ho son of Sumitra, what is this ?

लक्ष्मणः—कथं कथं किमिदं नाम ?—

क्रमप्राप्ते हृते राज्ञि भुवि शोच्यासने नृपे ।

इदानीमपि सन्देहः किं क्षमा निर्मनस्विता ॥ १८ ॥

Lakshmana—What, what, “what is this ?” When the kingdom got in turn of accession is snatched away and the King (Dasaratha) is placed in a pitiable plight, even then you are inactive (as to remedy) ; is it forgiveness, or is it want of mental pluck ?

रामः—सुमित्रामातः, अस्मद्भ्राजस्त्रिशो भवत उद्योगं जनयति । आः अपण्डितः खलु भवान्—

भरतो वा भवेद्भ्राजा वयं वा ननु तत् समम् ।

यदि तेऽस्ति धनुःश्लाघा स राजा परिपालयताम् ॥ २० ॥

Rama—Ho Sumitra's son, our loss of kingdom urges you to action. Ha ! you lack in judgment. It is all the same whether Bharata or I am the King. If you arrogate

of your skill in archery then let that King (Bharata) be protected (or-safeguarded).

লক্ষ সখ:—ন শক্লোমি রোষং ধারয়িতুং। ভবতু ভবতু।  
গচ্ছামস্তাবত্। (প্রস্থিত: )।

Lak.—I cant check my anger. However I will go away. (He just begins to go out).

রাম:—( আত্মগতম্ ? )

ত্রৈলোক্যং দুগ্ধকামিব ললাটপুটসংস্থিতা।

মুকুটিলক্ষণস্যৈষা নিয়তীব ব্যবস্থিতা ॥ ২১ ॥

( প্রকাশম্ ) সুমিত্রামাতঃ, ইতস্তাবত্।

Rama—This frown of Lakshmana, which is fixed like providence's dispensation and has appeared on his forehead is about to consume all the three worlds. Ho Sumitra's son, do come here.

লক্ষণ: ( প্রত্যাভ্রত্য )—আর্থ্য অয়মস্মি।

Lak.—(turning back) Noble one, here am I (come).

Beng. জীতা—আর্য্যপুত্র রোদনযোগ্যকালে স্মিট্রাপুত্র লক্ষণ ধনুধারণ করিয়াছে। এর উজ্জোগ অপূর্ব বটে। রাম—স্মিট্রাপুত্র, একি! লক্ষণ—কি কি “একি” বলিতেছেন—ক্রমপ্রাপ্ত রাজ্য অপহৃত হইলে এবং রাজ্য দশরথ শোচনীয় অবস্থায় উপনীত হইলেও, এখনও প্রতিকারের প্রতি উজ্জোগাভাব, এটা কি ক্ষমা অথবা মনুষ্যহীনতা। রাম—স্মিট্রাপুত্র, আমাদের রাজ্যনাশ তোমার উজ্জোগ উৎপাদন করিতেছে। আঃ, তুমি বিবেকহীন—ভরত বা আমি যেই রাজ্য হই—হুই সমান, যদি তোমার ধনুহকার হইয়া থাকে তবে নৃতনরাজ্য ভরত

রক্ষিত হোক। লক্ষণ—রাগ সামলাইতে পারি না। আচ্ছা, বেশ, আমি তবে যাই (সবেমাত্র প্রস্থান)। রাম—নিয়তিভুল্য অব্যর্থ লক্ষণের এই ক্রকুটি তার মলাটে আবির্ভূত হইয়া পৃথিবী দন্ধ করিতে চাহিতেছে। স্মিত্রাপুত্র, এখানে আইগ। লক্ষণ—আর্য্য, এই আমি আগিয়াছি।

Tika.—মহারাজস্য সৌহৃদ্যপ্ৰাপ্তৌ, আৰ্য্যপুত্ৰস্য রাজ্যনাশাচ্চ 'সৌদিতবী কালো' 'সৌদনয়োগ্য' মুহূৰ্ত্তে 'সৌমিত্রিণা' সুমিত্রাপুত্ৰেণ স্বেচ্ছয়ৈন [বাহাদুরিত্বাৎ সুমিত্রাবদ্ভ্যাক্ত] প্রতিকারায় "ধনুর্দ্বীতম্"। অস্ব আয়াসঃ' উদ্যোগঃ 'অপূৰ্ণ' এব' অদৃষ্টপূৰ্ণঃ ॥ কথং কথম্ [আবিশি সম্মুখী বা দ্বিকৃতিঃ] বদসি "কিমিদং নাম" ইতি। এব'বিধং ভাষণমযুক্তম্ তত্কারণং যুষ্ম ॥

অন্য্য:—ক্রমপ্রাপ্তে রাজ্যে হুতৈ (সতি) মুখি নৃপে সৌমিত্রসনে (সতি) ইদানীমপি (প্রতীকারে) সন্দেহঃ (অনধাবসায়ঃ দৌল্যায়মানাশ্চিত্তত্বম্)। কিম্ এষা লমা (সত্য) নিৰ্মনস্থিতা (মনুষ্পলহীনতা ভবতি)।

বাখ্যা—'ক্রমপ্রাপ্তে' পিষ্টপিতামহক্রমেণ 'প্রাপ্তে' ন্যায়তঃ লব্ধি রাজ্যে' তব স্বভাগভূতে রাজ্যে ইত্যর্থঃ 'হুতৈ সতি বলাত অন্যায়তঃ আহুতৈ সতি, এব' করণেন 'নৃপে' দৃশ্যে সৌহৃদ্যসি স্বেচ্ছয়ৈন ইত্যর্থঃ 'ইদানীমপি' এতদবস্থায়াসমপি তে 'সন্দেহঃ' প্রতীকারে অনধাবসায়ঃ, স্বেচ্ছয়ৈন অনধাবসায়ঃ, তব "সুমিত্রামাতঃ কিমিদম্" ইতি বচনেন সূচিতঃ। এষো'অনধাবসায়ঃ কিং 'লমা' দয়া স্যাৎ সত্যে 'নিৰ্মনস্থিতা' মনুষ্পলহীনতা বা স্যাৎ ইতি ন সম্যগ্জ্ঞানামি। ততঃ রাম আহ—ই সুমিত্রামাতঃ অস্বদ্রাজ্যসংশঃ' মদ্রাজ্য-নাশঃ ভবতঃ 'উদ্যোগ' সমুদ্যোগঃ 'জনয়তি' উত্পাদয়তি। কিন্তু 'ভবান্' অপস্থিত এব' বিচারমূঢ়ঃ প্রতিভাসি মে [ 'আঃ' ইতি ক্রোধ অব্যয়ম্ ]।

অন্য্য:—ভরতঃ বা ভবিত রাজা বয়ং (অহম্) বা রাজা (ভবিতম্)—ননু তত্ সমম্ (স্যাৎ)। (কিন্তু) যদি তে ধনুঃশালা অস্তি (ধনুর্বিবধে অহঙ্কারো বিদ্যতে) (তদা স্বেচ্ছয়ৈন রাজা ভরতঃ) পরিপাল্যতাম্ (লভ্যা রক্ষ্যতাম্)।

ততো লক্ষণঃ কথয়তি—'অহ' 'সৌ' 'ধারয়িতু' নিয়ন্তুম্ 'ন যাক্রোমি'।



अतः 'गच्छामः तावत् गमिष्याम्य' व ["अस्यदोदयोश्च" इति सूत्रेण एकार्थे बहुवचनम्] ।  
["भवतु" इति अवायमेतद्वत् । आदिगे हिलम् ] ॥

ततो रामो ब्रूते - अन्वयः । ललाटपुटस्थिता एषा लक्ष्मणस्य धुकुटिः,  
व्यावस्थिता नियतो इव, त्रैलोक्यं दग्धकामा इव ( भाति ) ।

वाक्या—'ललाटपुटस्थिता' ललाटप्रदेशोदिता 'एषा' पुरो दृश्यमाना ['समीप-  
तरवर्ति' चेतदोरूपम्" इति वचनात् ] 'लक्ष्मणस्य धुकुटिः' एतत् धुकुटिधारणम्  
'व्यावस्थिता' नियता अवश्यभावो इत्यर्थः ( नियतो इव ) नियतिरिव विधिरिव 'त्रैलोक्यं'  
दग्धकामा इव' दहनोद्यता एव । यथा विधिः चर्हृश्च प्रति अवश्यमेव गच्छति तथा  
अस्य एष धुकुटोपि दहने अवश्यं प्रवृत्तः इति भावः । अनन्तरं 'लक्ष्मण' क्रोधात्  
वारयितुमाह—'सुमित्रा मातः, इतः तावत्' आगम्यताम् लया ।

लक्ष्मणमाह—'आर्धे अयमस्मि' आगते भवामि ।

### Notes

1. रोदितव्ये—रुद + तव्य कर्मणि = रोदितव्य fit to be lamented on.  
Prof. Shastri makes तव्य here as अधिकरणे बाहुल्यकात् । But this is  
unnecessary here. तस्मिन् । Qual. काले । Now Dasaratha fainted  
down and yourself (Rama) has lost his legitimate राज्य । So the  
time was fit for lamentation and it was a sorrowful incident  
that even then Lak. takes up bow for remedy. This is un-  
paralleled nodoubt.

2. सुमित्रा मातः—सुमित्रा माता यस्य, बहु । तत् समुदाहौ । Here want  
of कप् (समासान् in बहुव्रीहि) is rather irregular ; acc. to panini कप्  
here is to come by the rule "नट्यातश्च"—and मात ends in च । But  
most commentators including Mm. Shastri think this कप्  
optional after the base मात । They argue thus—'मातञ् मातृकमातृ  
वा' इति वार्तिके बहुव्रीहि षडः सम्प्रसारणविकल्पविधायकौ मातृकमातृ  
योर्निर्देशात् कपो वै कल्पिकत्वं बोधम्", and this much. Acc. to commen-

tators of सुग्वबोधव्याकरण however when स्तुति is implied नाटक should not become नाटक in बहुव्रीहि ( see Act. II. infra ) and then such are legitimate forms. Bhasa uses such words here and elsewhere ; similarly he uses 'न शक्नोमि रोषं धारयितुम्' in several places ; the word is significantly used here. By reminding Lakshmana of सुमित्रा, Rama wants him to be rather sober controlled and tranquil like सुमित्रा । So Rama says "किमिदम्" what is this i. e. this क्रोध now on your part is not fit : away with it.

3. कथं कथम् &c.—see Tika and ante, under "कथं मोहमप-  
मतः" &c.

4. क्रमप्राप्ति—क्रमेण प्राप्तम्, इतत् । तस्मिन् । qual. राज्ञः । The राजा was क्रमप्राप्त so by law of primogeniture it was Rama's own notwithstanding Dasaratha's प्रतिश्रुति for it to वैकेयो । This is Lak's view ; not only is this snatched (हृत), but नृप is in a sad plight for this. This is intolerable and even now you should not say "सुमित्रामातः किमिदम्" ? This चमत् will show want of manliness on us. Comp "भवाद्दृष्टादधिकर्षते रति हन्तवता मनस्विता"—Bharavi.

5. शोच्यासने—शुच + श्यत् आवश्यक = शोच्यम् pitiable. Here कुल in शोच्य when श्यत् follows, is barred by the rule "श्य आवश्यक" । शोच्यम् आसनम् ( अवस्थानं ) यस्य, बहु । Pred to नृपे ( which has भावे ङगी ) ।

6. सन्देहः—सम् + दिह + घञ् । Here it means indecision as to action i. e. अनध्यावसायः । This अनध्यावसायः proves either चमत् or निर्मनस्विता here. प्रशस्तं मनः अस्य इति मन्स + चिनि मत्वर्थे = मनस्विन् noble

one. निरस्तः मनस्विनः इति निर्मनस्वो, प्रादितम् । तस्य भाव इति निर्मनस्विन् + तल् = निर्मनस्विता want of manliness. See Tika.

7. अस्माद्राजावशः—अस्माकं राजात् । तस्य वशः ( नाशः ) । इतम् । Nom to जनयति । Rama sees that Lak. feels his राजानाश as his own ; so for singular as सद्राजा he says अस्माद्राजा here. Comp 'वयं वा भवेमराजा' etc. below. Everywhere we have pl. for sing. by the rule "अस्मादो द्वयोश्च" । When Lak. fights for the legitimate due of his brother, Rama takes a liberal view of the situation and says that it is all equal whether I or Bharata is the King here and so तितिच्चा or चमा is best here. So no question of निर्मनस्विता arises. So he emphatically says "भवान् अपस्थितः खलु ।" His अपस्थित्य lies in not taking this as equally.

8. धनुःश्लाघा—धातुषि or धनुषः श्लाघा । Boast of archery. This line occurs also in Abhi III. 22.

9. भवतु—An अव्यय meaning "well". आवेगे द्वित्वम् । I can't control myself hence I will retire hence, and thus no unpleasantness will arise here.

10. प्रस्थितः—By this the poet means that he has just started when Rama called him back by "सन्निवामातः इतः तावत् ( आगम्यताम् त्वया )" । That is—the क्त here is in आदिकर्मणि । Also compare 'चचाल वाला स्तनभिन्नलक्षणा तदा वृषराजकैतनसमाललम्ब'—Kalidasa.

11. त्रैलोक्यम्—त्रयाणां लोकानां समाहारः त्रिलोकी समाहारद्विगुः । ततः चातुर्वङ्ग्यादित्वात् सार्धेष्टञ् । Obj. of दर्शुम् in दर्शकामा ॥ दर्शुम् कामी यस्याः, बहु with मलोप by the maxim "तद्भामनतसोरपि" । See also under वञ्चकामा in sak and ante. qual. भुक्नुटिः ॥ ललाटस्य पुटम् ( पादम् or

स्यान्), or प्रशस्तः ललाटः इति ललाटपुटः नित्यतत् । तव संस्थिता, सुप् शपा ६  
qual. च्छुटि. । also च्छुट ।

12. नियतीव—नियती + इव । Like fate. As fate is वृक्स्थिता i. e. fixed and predestined in her course as Bhasa and others say (cp. “उद्दामैवकिशोरी नियतिः खलु प्रतीष्टा गच्छति” and “सर्वं ह्येषा भगवती भवितव्यतेव” &c.). so Lak’s च्छुट seems to be preordained to consume त्रिलोकौ । The base नियति is like मति, so the proper form here should be नियतिरिव । But नियतीव instead is a शिष्टप्रयोग or चार्धप्रयोग ; or take नियति as क्तिजन्त and then add लीष ( वद्भा-दित्वात् ) by the गणसूत्र “ऊदिकारादक्तिनः” । But this a far-fetched defence. The reading नियतीव here does not give good sense.

13. Remark — Here also in “लक्ष्मणः—आर्यं अयमस्मि” The stage-direction is faulty ; after the stage-direction “प्रस्थितः” before, here there should be some such word as प्रत्यादित्य in Lak’s speech. So we suggest this emendation here.

N. B.—We also suggest “आत्मगतम्” in Rama’s speech before “त्रैलोक्यं दग्धकामिव” (sl. 21) and “प्रकाशम्” before “सुमित्राभातः इत-स्त. वत्” there for propriety.

रामः—भवतः स्थैर्यमुत्पादयता मयैवमभिहितम् । सच्य-  
तामिदानीम्—

ताते धनुर्नमयि सत्यमवेक्षमाणे

उच्चानि मातरि शरं स्वधनं हरन्तग्राम् ।

दोषेषु बाह्यमनुजं भरतं हनानि

किं रोषणाय रुचिरं त्रिषु पातकेषु ॥ २२ ॥

Rama—I have said this (or thus) to create or produce

calmness in you. Now you just say—should I direct my bow on father who is observing truth, or should I let the arrow fall on mother who is securing or taking her own wealth (of kingdom), or should I kill my younger brother Bharata who is quite free of any guilt ; and among these three sins which is agreeable to you, the enraged one.

Beng.—राम—तोमार चित्तस्थिरता सम्पादनेर जग्न आमि एकथा बलिग्राहि । এখন तুমিই বল দেখি—सत्यपालने रत पितार प्रति कि करिग्रा धनुराकर्षण करि, निजधन ग्रहणरता मातार प्रतिहै वा कि करिग्रा शरत्याग करि, अथवा दोषेर बहिर्भूत अर्थात् निर्दोष कनिष्ठ ब्रাতा भरतके कि करिग्रा हत्या करि ; এই तिन पापकार्येर মধ্যে क्लृप्त तोमाङ्क निकटই वा কোন্টা কঠিকর বল ?

Tika.—‘भवतः स्वैर्यम्’ चित्तस्थिरतां रोषाभावम् इत्यर्थः, ‘उत्पादयता’ जनयता ‘मया एवम्’ ‘अपङ्कितः खलु भवान्’ इत्यादिरूपं वा इत्यादिप्रकारेण ‘अभिहितम्’ कथितम् । त्वया एव तावत् ‘इदानीम् उच्यताम्’ कथ्यताम्—

अन्वयः—सत्यमवेक्षमाणे ताते ( अहं कथं ) धनुः नमयि ( नमये इत्यर्थः ) स्वधनं हरन्त्याम् मातरि ( वा कथं ) शरं मुञ्चानि, दोषेषु बाह्यम् अनुजं भरतं ( वा कथं ) हनानि ? त्रिषु ( एषु ) पातकेषु रोषणाय ( क्रुद्धाय तुभ्यं ) किं रुचिरम् ( स्यात् ) ?

व्याख्या—‘सत्यमवेक्षमाणे’ कैकेयी प्रतिश्रुतस्वरूपप्रदानरूपं सत्यं पालयमाने ‘ताते’ पितरि दशरथे ‘अहं धनुः’ कथं ‘नमयि’ नमये योजयै इत्यर्थः [ ‘नमयि’ इति आर्षप्रयोगः, ‘नमये’ इति साधुः । अहं विधौवा खोटः ] । ततः धनुःप्रहारो नास्त्येव इत्यर्थः ; ‘स्वधनं’ निजपापभागरूपं राज्यधनं ‘हरन्त्याम् मातरि’ कथं ‘शरं मुञ्चानि’ पातयानि, मातापि शराघातागर्हा एव इत्यर्थः । तथा ‘दोषेषु बाह्यं’ दोषशून्यम् ‘अनुजं भरतं’ कनिष्ठं तदाख्यं भ्रातरं कथं ‘हनानि’ वधेन योजयानि, सोपि वधानहं एव । एषु ‘त्रिषु पातकेषु’ पापेषुमध्ये ‘रोषणाय’ ‘क्रुद्धाय तुभ्यं किं’ पातकं

‘रुचिरम्’ अभिमतं तत् तया एव इदानीम् उच्यताम् । यदि किमपि न रुचिरं तदा वदुः परित्यज्य शान्तीभव । इति कौशलेन धैर्यमापादितो लक्ष्मणो रामेण । वसन्त-  
तिलकं वचम् ॥

## Notes

1. उत्पादयता—उद+पद+णिच्+शत । Qual, मया understood. I want your चित्तस्थैर्य, so I said to you “आः अपखितः खलु भवान्” &c. But don’t mind for this. And also consider that to take up arms as remedy against father or mother or brother is impossible. एवम्—Refers to Rama’s speech ‘सुमित्राभातः... अपखितः खलु भवान्’ &c. ante.

2. सत्यम् अववेचनाय—अव+इच्+शानच्+कर्त्तरि=अवेचनाय observing. Qual. ताते which like मातरि has अङि ७मो ।

3. नमयि—नम+णिच्+लोट इ । अङि or विधौ लोट । Nom. अङ्गम् understood. The sense is—How can I bend my bow on father ( ताते कथं नमयि ) and he is observing सत्यम् । But in लोट, इ changes to ऐ so the proper form here should be नमयै । नम+णिच् is to take आत्मनेपद by “णिच्” for the action should somehow benefit the agent Rama here. So नमयि for नमयै is an आर्षप्रयोग । Pt. Shastri however construes here—मयि ( विषये ) ताते सत्यमवेचनायै सति वदुः न ( स्यात् ) । But as everywhere लोट is used (e.g. सुच्यानि, ह्यानि), so for propriety the 1st line should have a verb in लोट । And as Bhasa uses anomalous आर्षप्रयोग as in Ramayana, Mahabharata &c., so the reading नमयि for नमयै is preferred, here by us.

N.B.—We may also construe here as—मयि सत्यमवेचनायै ( सति ) ताते वदुः न स्यात् । That is—‘if I myself volunteer to observe

truth to safeguard my father against his promise of राज्य to कैकेयी, then वतुः should not go on father". From your (Lak's point of view by क्रमप्राप्ति, kingdom is my due, but if I forego that due to save my father from अघर्ष and myself keep his सत्य, then वतुः should not fall on father. In this construction सत्यमवेत्यनारणे qualifies नयि (which has भावे ७तौ)। This is a simple construction and meet Lak's point of view no doubt; but for propriety's sake we have preferred the reading ननयि here.

3. सुचानि. इनानि—Both take खोट चानि। अहं or विद्यौ खोट्, as before. See Tika also.

4. स्वधनम् हरन्त्याम्—Though राज्य is not कैकेयी's स्वधन he being the ज्येष्ठपुत्र of दशरथ, still from Rama's point of view, it was her own by father's promise to give it to her son. Comp तस्या लोभः अत्र नास्माकं धाढराज्यापहारिणाम् sl. 15 ante. She is not only माता but also स्वधनं हरन्ती। So she can't be chastised. So he says this. It can't be sarcastic here, for then Rama pours blames on कैकेयी, which he avoids all along; rather he justifies her action as legitimate. दृ + शृढ + डीप् = हरन्ती। तस्याम्। Qual. मातरि।

5. बाह्यम्—वह्निर्भवं इति वह्निस् + यञ् or अ (acc. to Kasika) = बाह्यः outside. तम्। Qual. भरतम्। He is not only दोषबाह्य। But अशुभ as well, so वधानहं।

6. रोषणाय—रुष + युच् कर्त्तरि = रोषणः one enraged. Qual. तुभ्यम् understood. सम्प्रदाने ३र्थी। See Tika.

लक्षणाः (सवाक्यम्)—हा धिक्! अस्मान् अविज्ञायोपाल-  
भये—

যত্ৰুতী মহতি ক্লেশে রাজ্যে মে ন মনোরথঃ ।

বর্ষাণি কিল বস্তব্যং চতুর্দশ বনে ত্বয়া ॥২৩॥

রামঃ—অত্র মোহমুপগতস্তত্রমবান্ ? হন্ত নিবেদিতমগ্র-  
মুত্বম্ । ( সীতামবলোক্য ) মৈথিলি—

মঙ্গলায়ৈঃনয়া দত্তান্ বস্ত্রলাংস্তাবস্থানয় ।

করস্যন্যৈনৃপৈর্মমৈবাসং নোপপাদিতম্ ॥২৪॥

Lak.—(With tears)—O Fie. You take me to task by not knowing the real fact. For, I can't have any greed for the kingdom in consideration of the great stricture of residing for fourteen years in the forest, made (by Kaikeyi on thee).

Rama—His Lordship my father fainted down over this fact ? Ha ! he has given proof of his want of control (over himself ).

(Looking to Sita) Maithili—Do bring me the barks for this august occasion, given by this (Avadatika), and I shall practice religion not acquired or done by any other King.

Beng.—লক্ষ্মণ—( বাপ্পসহকারে )—হায় ষিক, আমাকে না জানিয়া আপনি তিরস্কার করিলেন, কারণ চৌদ্দ বৎসর বনে বাস করিতে হইবে এইরূপ কঠোর ক্লেশ বিধানকরায় আমার রাজ্যে স্পৃহা নাই । রাম—এই কারণে মাননীয় পিতা মোহপ্রাপ্ত হইলেন ? হায়, তিনি সংসমভাব প্রকাশ করিলেন । ( সীতাকে বিলোকন করিয়া ) মৈথিলি—এই মঙ্গলকালে তবে অবদাতিকাদত্ত বস্ত্র আনয়ন কর । আমি অত্র নৃপকর্তৃক অপ্রাপ্ত এবং অসাধিত ধর্ম সাধন করিব ।



**Tika.**—लक्षणः सवाचम् [ वाच्येन सहवर्त्तमानम्, तत् यथा तथा—तुल्ययोगे बहुव्रीहिः ] आह—“हा धिक्” अस्मान् धिक्। धिग्वचनस्य कारणमाह—‘अस्मान् अविज्ञाय’ तत्त्वतः अज्ञात्वा एव “उपात्मभवे” तिरस्करोषि त्वम्। तत्र कारण-सुपक्षिपति यदिति—

अन्वयः—यत् ( यतः ) चतुर्दश वर्षाणि त्वया वने वस्तव्यं किञ्च इति महति केशे ( कैकेया ) कृते ( विहिते सति ) मे राज्ये मनोरथः ( स्पृहा ) न स्यात्।

व्याख्या—‘यत्’ यतः [ एतदर्थे अव्ययनीतत् ] ‘चतुर्दशवर्षाणि व्याप्य [ “कालाध्व-  
नोरत्यन्तसंयोगे” इति व्याप्तार्थे रथा ] त्वया वने वस्तव्यम् [ वसैः भावे तव्यः।  
वास्तव्यमिति तु कर्त्तरि तव्यत् ] स्यात्तव्यं किञ्च [ ऐतिह्ये अव्ययनीतत् ] इति एवं  
प्रकारे ‘महति केशे’ कठोरे दण्डे ‘कृते’ कैकेया विहिते सति ‘मे राज्ये मनोरथः’  
स्पृहा न स्यात् भवितुं न सम्भवेत् [ “स्यात्” इति सम्भावनायां खिड ]। अतोहं  
ब्रवीमि अज्ञात्वा एव भवान् मां उपात्मभवे। नैषा मे स्वार्था प्रवृत्तिः किन्तु  
अन्यायविरोधी एव न उद्योगः। ततः राज्ञः कथयति—‘अत्र’ विषये ‘तत्रभवान्’  
सान्धो मे पिता ‘मोहसुपगतः’ प्राप्तः। ‘इत्’ [ कष्टे अव्ययनीतत् ] भोः कष्टम्  
‘अप्रभुत्वम्’ मनःसंयमाभावः मे पित्रा ‘निवेदितम्’ मोहगमनेन प्रकटितम्। सौता  
विलोकाह—हे मैथिलि, अनया दत्तान् वल्कलान् मङ्गलार्थे ( प्राप्ते सति ) आनय  
तावत्। अहम् अन्यैः नृपैः न एव अवाप्तं, न ( च ) उपपादितम् धर्मं करोमि।

व्याख्या—‘अनया’ अवदातिक्रया दत्तान् वल्कलान् तुभ्यं प्रदत्तान् वल्कलान्  
‘मङ्गलार्थे’ पितृसत्यपालनरूपमङ्गलव्यापारे प्राप्ते सति आनय तावत् [ ‘तावत्’  
इत्यत्र अवधारणे अव्ययम् ]। तेन किं ते स्यात् इति चेत् ऋण—‘अन्यैः नृपैः’  
इतिपूर्व्वं बाल्ये न एव ‘अवाप्तम्’ अधिगतम् न च ‘उपपादितम्’ आचरितं ‘धर्मं’  
करोमि’ साधयामि। इच्छाकुर्वंशीयनृपाः वार्द्धके एव पुत्रे राज्यभारं दत्त्वा वल्कवाससः  
भवन्ति, अहन्तु बाल्ये एव चौरवृत्ताः स्याम् इति अन्येन अनाचरितपूर्व्वं  
धर्ममधुनाहं करोमि। सर्वत्रानुष्टुप् चन्दः ॥

### Notes

1. यत्कृते etc.—This sloka has been explained differently

by different commentators. Thus M. M. Shastri here construes—"यत् कृते ( वेगार्थेन कृते ) महति केशे ( चिन्त्यमाने ) मे राज्ये मनोरथः न स्यात्" । किंस्वरूपः सः अर्थः इत्याह—"चतुर्दशवर्षाणि त्वया वने वस्तव्यं किल इति" । Mr. Kale here construes—"यत्कृते ( वेग कारणेन कृते ) महति केशे ( मन मनसिस्थिते ) मे राज्ये मनोरथः न, तत्प्रत्यु । चतुर्दशवर्षाणि वने त्वया वस्तव्यं किलइति" । In other words their construction and rendering is in short this—त्वया चतुर्दशवर्षाणि वने वस्तव्यं किल इति यत्कृते ( यत्कारणे ) महति केशे ( चिन्त्यमाने अहमेवमवोचम् ) । ( वस्तुतः ) मे राज्ये मनोरथः नास्ति । That is, you chide me by not knowing the real fact. The very fact that you are to reside in the forest for 14 years is a great hardship ( क्लेश ) and I pine to think this, really I have no greed for राज्य । But all this construction is illiptical and is not causally connected with the previous one. So we have rendered in a different way here. See our Tika. But our construction is all along causally related. "You chide me by not knowing" and in support Lakshmana gives the causes,—यत् (because) चतुर्दशवर्षाणि वने त्वया वस्तव्यमिति महति क्लेशे कृते ( कैकेया विहिते र्वाते ) मे राज्ये मनोरथः ( लोभः ) न स्यात्, ( भवितुं न सम्भवेत् ) । This also declares for the first time to Rama that कैकेयी has attributed on him the rigour of residing for 14 years in the forest—an unjustifiable condition (which is outside पितृप्रतिश्रुति) । And it gives the main reason of king's नोदप्राप्ति । Hence naturally too Rama says that 'अत्र' विषये (at this incident) 'मोहमुपगतः तवमवान्' । इत्थं तेन 'अप्रभुत्वम्' आत्मनः 'अनौशलम्' 'निवेदितम्' प्रकटितम् । Rama's motive is, even then the king should not

faint down. He should certainly take this incident calmly and should not be so mentally weak. Hence for this logical and natural connection we prefer this construction of ours,

2. Remark—A stage-direction as “सोता विलोक्य” &c. is necessary in Rama’s speech before मैथिलि &c. otherwise the sudden utterance of “मैथिलि” is abrupt and lacks precision.

3. मङ्गलार्थे—To go to forest for पितृसत्यपालन was an object of मङ्गल to राम । And as this occasion will give opportunity to Rama to practise dharma not done before ‘(at boyhood) by any king, is said as मङ्गलार्थे । मङ्गलस्य अर्थः (प्रयोजनम्) । इत्तत् । तस्मिन् । अर्धे ७मी ।

4. अन्येः नृपे न एव अवाप्तम्, न च उपपादितं धर्मं करोमि—नृपेः has अनुक्त कर्त्तरि स्या । प्राप्त=acquired (आ+आप्त+क्त कर्मणि) ; उपपादित =practised (साधित) । None of इच्छाकुर्वन् प्र practised धर्मं at राज्य्य being बल्लकवासाः । So Rama’s saying is justified here. करोमि =(कृ+कृटि) आचरामि—shall practise. Thus to Rama धर्मं is highest and most meritorious of all. Comp. “धृतं राज्ये तदाय्येण” op. “इच्छाकूर्णा इन्द्रालङ्कारसूत्रया धार्यते—etc.

4. Remark—अनया दत्तान्—qual. बल्लकान् । See ante. Rama perhaps infers these as given by अवदातिका, from अवदातिका’s speech before—“भर्तः किं नु खलु शोभतेन शोभते इति कौतूहलेन आवद्धानि” ।

सीता—गेहदुःखं अय्युत्तौ [ गृह्णात्वार्थपुत्रः ] ।

Sita—May my husband take these barks (from my body).

रामः—मैथिलि, किं व्यवसितम् ।

by different commentators. Thus M. M. Shastri here construes—"यत् कृते ( वेगार्थेन कृते ) महति केशे ( चिन्त्यमाने ) मे राज्ये मनोरथः न स्यात्" । - किंस्वरूपः सः अर्थः इत्याह—"चतुर्दशवर्षाणि त्वया वने वस्तव्यं किञ्च इति" । Mr. Kale here construes—"यत्कृते ( वेन कारणेन कृते ) महति केशे ( मम मनसिस्थिते ) मे राज्ये मनोरथः न, तत्प्रश्नः । चतुर्दश-वर्षाणि वने त्वया वस्तव्यं किञ्चइति" । In other words their construction and rendering is in short this—त्वया चतुर्दशवर्षाणि वने वस्तव्यं किञ्च इति यत्कृते ( यत्कारणे ) महति केशे ( चिन्त्यमाने अहमेवमवोचम् ) । ( वस्तुतः ) मे राज्ये मनोरथः नास्ति । That is, you chide me by not knowing the real fact. The very fact that you are to reside in the forest for 14 years is a great hardship ( क्लेश ) and I pine to think this, really I have no greed for राज्य । But all this construction is illiptical and is not causally connected with the previous one. So we have rendered in a different way here. See our Tika. But our construction is all along causally related. "You chide me by not knowing" and in support Lakshmana gives the causes,—यत् ( because ) चतुर्दशवर्षाणि वने त्वया वस्तव्यमिति महति क्लेशे कृते ( कैकेया विहिते रति ) मे राज्ये मनोरथः ( लोभः ) न स्यात्, ( भवितुं न सम्भवेत् ) । This also declares for the first time to Rama that कैकेयी has attributed on him the rigour of residing for 14 years in the forest—an unjustifiable condition ( which is outside पितृप्रतिज्ञाति ) । And it gives the main reason of king's मोहप्राप्ति । Hence naturally too Rama says that 'अत्र' विषये ( at this incident ) 'मोहमुपगतः तवमवान्' । इन्न तेन 'अप्रभुत्वम्' आत्मनः अनौश्व' निवेदितम्' प्रकटितम्" । Rama's motive is, even then the king should not

faint down. He should certainly take this incident calmly and should not be so mentally weak. Hence for this logical and natural connection we prefer this construction of ours,

2. Remark—A stage-direction as “सीता विलोक्य” &c. is necessary in Rama’s speech before मैथिलि &c. otherwise the sudden utterance of “मैथिलि” is abrupt and lacks precision.

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4. अर्थः नृपे न एव अवाप्तम्, न च उपपादितं धर्मं करोमि—नृपेः has अशुक्त कर्त्तरि श्या । प्राप्त=acquired (आ+आप्त+क्त कर्मणि) ; उपपादित =practiced (साधित) । None of इच्छाकुर्वन्श practised धर्मं at बाल्य being बल्लवासाः । So Rama’s saying is justified here. करोमि =(कृ+लट्मि) आचरामि—shall practise. Thus to Rama धर्मं is highest and most meritorious of all. Comp. “धृतं बाल्ये तदार्येण” cp. “इच्छाकृष्णं वृद्धालङ्कारस्त्वया धार्यते—etc.

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सीता—गेहदुःखं अय्यउत्ती [ गृह्णात्वार्थपुत्रः ] ।

Sita—May my husband take these barks (from my body).

रामः—मैथिलि, किं व्यवसितम् ।

Rama—Maithili (Sita), what will be your du'y (in my absence).

सीता—यं सहर्मचारिणीकुषु अहं [ ननु सहधर्मचारिणी खल्वहम् ] ।

Sita—I am indeed your co-partner in religious duties.

रामः—मयैकाकिना किल गन्तव्यम् ।

Rama—I am to go alone (in the forest).

सीता—अदोणु खु अणुगच्छामि [ अतो नु खल्वनुगच्छामि ] ।

Sita—For this reason indeed, I will follow thee.

रामः—वने खलु वस्तव्यम् ।

Rama—You are to reside in the forest.

सीता—तं खु मे पासादो [ तत् खलु मे प्रासादः ] ।

Sita—That indeed is palace to me.

रामः—श्वश्रुश्वशुरश्वश्रुषापि च ते निर्वर्त्तयितव्या ।

Rama—Service to mother-in-law and father-in-law is to be done by thee.

सीता—यं उद्दिशिअ देवदाणं पणामो करीअदि [ एनामुद्दिश्य देवतानां प्रणामः क्रियते ] ।

Sita—As regards her (i. e., mother-in-law) I offer my saluation to the Gods (for her safety).

रामः—लक्ष्मण, वार्यतामियम् ।

Rama—Lakshmana, let she be prohibited from going.

लक्ष्मणः—आर्य, नोत्सहे श्लाघनीये काले वारयितुमत्र-  
भवतीम् । कुतः—

অনুচরতি শশাঙ্কং রাহুদোষেপি তারা

পততি চ বনবৃক্ষে যাতি ভূমিং লতা চ ।

ত্বজতি ন চ কৰেণু: পঙ্কলগ্নং গজীন্দ্ৰং

ব্রজতু চরতু ধর্ম মর্ত্যনাথ্য হি নার্য্য: ॥২৫॥

Lak.—Noble Sir, I can't heartily forbid her ladyship (Sita) at this moment laudable for her (service to husband). Do you ask why (or—how)?—The star (Robini) follows the moon though engrossed by Rahu ; and a creeper falls down on the earth when a forest-tree itself goes down : so also a she-elephant does not forsake an elephant got immersed in the mud. Let her (hence) follow thee and observe religion ; indeed woman have husbands as their only lord or God.

Beng.—সীতা—আর্য্যপুত্র গ্রহণ করুন। রাম—মৈথিলি, তোমার এখন কি কর্তব্য হইবে? সীতা—কেন, আমি তো তোমাব সহধর্ম-চারিণী। রাম—কিন্তু আমায় ত একাকী (বনে) যাইতে হইবে। সীতা—তাইত, তোমার অঙ্গগমন করিব বটে। রাম—তোমায় তবে বনে বাস করিতে হইবে। সীতা—বনই আমার প্রাসাদ। রাম—কিন্তু তোমার ত শ্বশুরী ও শ্বশুরের শুশ্রূষা করা দরকার। সীতা—মাননীয় শ্বশুরীকে উদ্দেশ্য করিয়া (অর্থাৎ তাঁর নিরাপত্তার জন্ত) দেবতাদের প্রণাম করিতেছি। রাম—লক্ষণ, একে (যাইতে) বারণ কর! লক্ষণ—আর্য্য, এই (স্বামীসেবার) শুভকালে আমি একে বারণ করিতে ইচ্ছা করি না। কারণ, চন্দ্র রাহুগ্রস্ত হইলেও (তদীয় ভাৰ্য্যা রোহিণী) তারা তার অঙ্গগমন করে, বনবৃক্ষ ভূপতিত হইলে লতাও ভূমিলুপ্তিত হয়, পঙ্কলগ্ন হাতীকে, হস্তিনী তখনই ত্যাগ করে না।

इमि अङ्गगमन ७ शर्थाच्छरण करून, नारीगणेश पतिहे एकमात्र नाथ  
( वा सेवा ) ।

**Tika.**—सीता आह—“वार्थपुत्रः” मे, स्वामी बलकलान् ‘गृह्णातु’ समगानात्  
उन्मुच्य गृह्णातु [ प्रार्थनायाम् इच्छायां वा लोट ] । ततः यद्वृणानुज्ञां  
हस्तायां सीतायां राम आह—हे मैथिलि, अधुना मयि वनंगते सति ‘किं व्यवसितम्’  
[ वि + अव + सो + क्त नपुंसके भावे ] कर्म, कर्तव्यमिति यावत् ते स्यात् वा भवेत् ।  
ततः सीतावदति—“ननु [ स्त्रीकारे अवधारणे वा अव्ययम् ] सङ्घर्षमचारिणी खलु”  
एव अहम् । अतः धर्मातुरोधात्त्वामिव अनुगच्छामि । ततो रामो ब्रूते—“मया  
एकाकिना किल गन्तव्यम्” वने, यतः लक्षण आह—“चतुर्दशवर्षाणि त्वया वने  
वस्तव्यम्” । ततः सीता कथयति—यतः त्वया एकाकिना गन्तव्यम्, तस्मात् कारणात्  
तव साहचर्यार्थम् अहं तवानुगामिनी स्याम् [ अत्र “नु” इति वाक्यालङ्कारे अव्ययम्,  
यतः “खलु” इति अवधारणं गमयति ] । राम आह—“त्वया वने खलु वस्तव्यम्” ।  
ततः सीतासानन्दाह—“तत् वनमेव खलु मे ‘प्रासादः’ प्रासादतुल्यः स्यात् । यत्र  
स्वामी स एव परिव्रतायाः स्त्रियः प्रासादः । रामः प्रतिवदति—“अश्रून्श्रून्श्रून्वा’  
तयोः सेवा ‘ते’ त्वया ‘निवर्त्तयितव्या’ विधातव्या । सीता आह—ननु ‘एनाम्’  
एताम् अश्रून्सुहृद्भिश्च ‘देवतानां प्रणामः क्रियते’ मया । देवताः एव ताम् रक्षिष्यन्ति ।  
अनन्योपायो रामः लक्षणं प्रति कथयति—लक्ष्मण एषा सीता गमनात् ‘वार्थताम्’  
त्वया । किन्तु स्वाभ्यनुगमनं बहुमन्यमानः लक्ष्मण आह—“ज्ञाधनीयं कालं’  
स्वामिसेवायाः उपयुक्ते समये अहमेनां वारयितुं ‘नोत्सहे’ न इच्छेयम् । कुतः  
एवं कथयामि इति पृच्छसि चेत् शृणु—अनुचरतीत्यादि ।

अन्वयः—राहुदीर्घे ( सत्यपि ) तारा ( तदीयभात्यां रोहिणी ) शशाङ्कम् अनुचरति  
( अनुगच्छति ), वनहन्त्रे पतति ( सति ) लता च भूमिं याति ( पतति ) । पङ्कजम्  
गजेन्द्रं करिणः ( तत्पत्नी ) न त्यजति ( किन्तु अनुवर्त्तते एव ) । अतः इयं व्रजतु  
धर्मं ( च ) चरतु । उत्तमेवायं सामान्येन समर्थयति—यतः नार्थः भर्तृमाथाः  
भवन्ति ‘हि’ एव । स्वामी एव तासां सेव्यः । अतः इयं गच्छतु इदानीमिति  
मे मतिः ॥



Notes.

1. गङ्गातु—गङ्ग+तुट् तु । प्रार्थनायाम्, इच्छायाम् वा लोटः । Sita wishes that her husband should take off the barks from her body, for these are already worn by her, But as the poet wants these to be both on her body and on Rama as well, So before these are taken off Rama asks about her determination and line of action. Thus says he “मैथिलि किं [ ते ] व्यवसितम् ( भवेत् )” । व्यवसितम् ( See Tika ) with नपुंसके सावे क्त्वं will mean work or कर्त्तव्य । As Rama is resolved to धर्माचरण, not practised by any of his predecessors, so Sita too as his सहधर्मचारिणी will do all that is befitting a noble and ideal lady. To her, husband is all-in-all ; and वन will be a प्रासाद to her because husband is there. Mark how noble she is.

2. सहधर्मै &c.—सह is an अव्यय here meaning सहशः । सह ( सहशः ) धर्मैः सुस्पृष्टा । सहधर्मै चरति वा सा इति सहधर्मै+चर्+णिनि साधुचारिणि स्त्रियाम् । For सह as सहशः, compare Bhattoji's remark “सहशब्दः सहशवचनोप्यस्ति । सहशः सख्या सखीति यथा” । Being your सहधर्मचारिणी, I must follow you specially when you are alone. Here “ननु” is an अव्यय denoting स्वीकार ; or it emphasises the whole sentence—“सहधर्मचारिणी खल्वहम्” ।

3. मया एकाकिना—एक+आकिन् ( असहाये )=एकाकिन् । तेन । Qual. मया । From Lak's speech “चतुर्दशवर्षाणि वने वसत्यम् त्वया” ( न तु अन्येन )—this is the natural generalization of Rama.

4. तु—Here it is वाक्यालङ्कारे अव्यय । For its general senses of शृङ्खला or विकल्प does not at all suit us here.

5. खलु—अवधारणे अव्यय ।

6. तत्—Refers to वन । वन is to her प्रासाद ॥ प्र + सद + वज्, gives प्रासाद in the sense of palace by "सादकारयोः कृदिने" ।

7. निर्वैतं धितव्या—निर + इत + णिच् + तव्य कर्मणि । Its अनुक्त कर्ता takes वही optionally by the rule "कृत्यानां कर्त्तरि वा" । So तव्या is also correct here.

8. एनाम्—Prof. Kale reads एताम्; perhaps because we have no एतद् or इदम् here before. But sometimes अन्वादेशे एन for एतद् or इदम् is violated in Mahabharata, in Kalidasa etc. See Rag. VI. Sl. 26, or Bh. II 22 ; or sometimes एन is taken as an independent word in this sense. Anyhow एनाम् refers to अश्वम् and it is placed or mentioned first in अश्वश्चरयश्चूषा for she is more honoured like माता, and her सेवा like mother's सेवा is to be primary acc. to Shastras. The poet besides deliberately foreshadows अश्वर's absence and thus makes Sita refer to अश्वम् only ; and for her safety she offers salutation to देवता ।

9. ज्ञावनैयि काले—To serve husband in right and praise-worthy time is laudable indeed and rarely comes to a lady. So Lak. wants this opportunity not to go unheeded, for the star ( तारा ) Rohini &c, follow शशाङ्क even when there is राहुदोष on चन्द्र । The inanimate ज्ञाता too follows her resort the वनवच्च in its peril, the irrational करेणु too does the same, so Sita as a rational one should do this.

10. राहुदोषे—भावे ङी । In spite of राहुदोष or विपद्, the तारा रोहिणी follows the moon ( शशाङ्क ) । Comp. "शशिना सह याति कौमुदी

सहमेघेनतडित्प्रलीयते । प्रमदा पतिवत्संगा इति प्रतिपन्नं हि विक्षेपनैरपि”—  
Kumara.

11. पतति—पत+शतृ । तस्मिन् । Pred. to वनवृषे (wh. has भावे ७मौ) ।

12. पङ्कलग्नम्—पङ्कलग्नः, सुप्तसुप्तः । तम् । Qual. गजेन्द्रम् । As such a विपदग्रस्त गजेन्द्र is not forsaken by his mate (करिषु=a she-elephant), so Sita should not forsake you in your perilous time.

13. ब्रजतु, धर्मं चरतु—प्रार्थनायां लोट् वा प्राप्तकाखि लोट् । This is the moment for her अनुगमन and धर्माचरण by serving the husband.

14. हि—अवधारणे अव्यय or it may also denote हेतौ अव्यय । “हि हेतावधारणे” ।

15. भर्तृनाथाः—भर्ता नाथः यासाम्, वङ् । Pred. to नाथ्यः । To a नारी, her husband is the only master and he should ever be served by her. Comp. “पतिरेका गतिः स्त्रीणाम्” and “पतिकुलं ते दास्यमपि चमम्”—Bak.

( प्रविश्य ) चेटी—जेटु भट्टिणी । श्वेच्छपालिनी अय्यरेवा पणमिअ विस्सवेदि—ओदादिआए सङ्गीदसालादो आच्छिन्दिअ वक्कला आणीदा । इमा अवरा अणनुहदा वक्कला । निव्वुत्तीअट्टु दाव किल पओअणं त्ति [ जयतु भट्टिनी । नेपथ्यपालिन्यार्यरेवा प्रणम्य विज्ञापयति—अवदातिकया सङ्गीतशालाया आच्छिन्द्य वक्कला आनीताः । इमेऽपरा अननुभूता वक्कलाः । निर्वर्त्तयतां तावत् किल प्रयोजनमिति ] ।

(Entering) Maid—Let my ladyship prosper ; noble Beva, the keeper of the dresses ( in the সঙ্কীৰ্ত্তশালা ) respectfully narrates this—Avadatika have snatched away some barks from the concert-hall. And there are other unworn ones, let your ladyship meet her requirements by these.

রাম:—ভদ্রে, আনয় । সন্তুষ্টেণ । বয়মর্থিন: ।

Rama—Good one, Do bring these. She is delighted (having her purpose served). And we are in need of these.

চেটী—গচ্ছতু মদ্বা ( গচ্ছাতু মদ্বা ] (তথাক্ৰত্বা নিষ্কান্তা) ।

Maid—Let my lord accept these (Retires doing or giving these).

( রামো গৃহীত্বা পরিধত্তে )

[Rama takes and wears these].

লক্ষ্মণ:—প্রসৌদত্বার্থ: ।

নির্যোগাদ্ ভূষণান্মাত্ম্যাত্ সর্বভ্যোঽৰ্ধং প্রদায় মে ।

চীরমেকাকিনা বদ্ধং চীরে খল্বসি মত্সরৌ ॥২৬॥

Lak.—Be pleased, my noble (brother)—Having (so long) given half of everything such as of apparels, ornaments and garlands etc, you have now alone worn the bark or bark-garments, you are indeed jealous as regards the bark-garments.

Beng.—( প্রবেশ করিয়া ) অপর চেটী—ভজীর জয় হোক ।  
নেপথ্যরক্ষিকা যাননীয়া রেবা প্রণাম করিয়া বলিতেছে—অবদাতিকা  
সঙ্কীৰ্ত্তশালা হইতে বন্ধন আনিয়াছিল । আর এগুলি অনগ্রহৃত ।

এ দ্বারা আপনি আপনার প্রয়োজন সাধন করুন। রাম—ভদ্রে, আন। সীতা বকলে তুষ্ট। আমি এর জন্ত প্রার্থী। চেষ্টা—প্রভু গ্রহণ করুন। (তাঁহা করিয়া নিষ্কান্ত)। [রাম গ্রহণ করিয়া পরিধান করিলেন]। লক্ষ্মণ—আর্য্য প্রসন্ন হোন। বসন, ভূষণ ও মালাদি সব হইতেই এ বাবৎ অর্দ্ধ পরিমাণ আমাকে দান করিয়া, এখন বকল একাকীই ধারণ করিলেন। বকল-বিষয়ে কৈশ্বিত হইলেন কেন?

Tika.—প্রবিশ্বে ল্যাডি সর্বম্ সুগমম্।

অন্বয়:—নির্যোগাত্ ভূষণাত্ মালায়া (ইতি) সর্বৈশ্চ নৈ অর্দ্ধে প্রদায়, (অধুনা) একাকিনা (তয়া) শীরং বহুম্। শীরে খলু মনুসরী অসি। ব্যাখ্যা—‘নির্যোগাত্’ বস্ত্রকচ্ছাদিদিহাচ্ছাদনাত্ ‘ভূষণাত্’ অলঙ্কারাত্ ‘মালায়া’ গন্ডমালায়া ইতি ‘সর্বৈশ্চ’ দ্রব্যৈশ্চ ‘নৈ’ নম্ [সম্প্রদানে ঋণী] ‘অর্দ্ধে প্রদায়’ দত্ত্বা অধুনা তয়া ‘একাকিনা শীরং’ বল্কলং [জাতী একবচনম্] ‘বহুম্’ গৃহীতম্। বল্কলবিভাগবিষয়ে তব মাতৃস্বার্থে দৃষ্টান্তে ইতি আশ্চর্যমীতম্, ইত্যাঙ্ক—ত্বং ‘শীরে’ বল্কলবিষয়ে ‘খলু’ এব ‘মনুসরী’ কৈশ্বান্বিত: ‘অসি’ ভবসি ॥

### Notes.

1. নিপথ্যপালিনী চার্থরিবা—See ante. She knew of Sita's requirements for বল্কল, so she sends others unenjoyed through Cheti now to serve her purpose up to satiety, Thus the poet makes Sita go with these and not put these off, and make Rama also covered with these.

2. সঙ্কীতশালায়া: and সর্বৈশ্চ: (sl. 26)—অপাদানে ৫মী।

3. আচ্ছিন্দ—আ+চ্ছিন্+ক্ত+ল্যপ্। Having snatched.

4. নির্বচ্যম্—নির্+বচ+শিচ্+লোটটাম্ কর্মণি। Nom-(অনুভূত-কর্তা) is তয়া। When Cheti says to Sita to meet her প্রয়োজন with these new (অনুভূত) বল্কল। Rama at once says “আনয়”,

for—एषा ( सीता ) सन्तुष्टा ( वल्कलधारणेन तुष्टा ). but “वयम् वल्कलहृती-  
अर्थिनः” ।

5. तथा कृत्वा—This means “दत्त्वा निष्क्रान्ता” । Cheti retired  
by giving the वल्कल to Rama.

6. प्रसीदतु—प्र+सद+लोट तु । Now आर्थ । Lak. tells Rama  
to be pleased with him by allowing him to go to the forest  
with him being clad in barks.

7. निर्योगात्—This is a peculiar word used in a peculiar  
sense for any वस्त्र or covering here. Thus Mm. Sastri says—  
“निर्योगात् वस्त्रकञ्चुकादिरच्छादनात्” । निश्चितं योगोऽस्य इति निर्योगः, बहुव्रीहि by  
“प्रादिस्यो धातुजस्य बहुव्रीहि वा चोत्तरपदलोपो वक्तव्यः” । That is which  
has sure connection (संयोग) with another. Here used in the  
sense of cloth, raiments &c., that come in contact with us.  
And भूषण is ornament and माल्य is fragrant garland. अपादाने प्रसी ।

8. मत्सरो—मत्सर is ईर्ष्या । तदस्ति अस्य इति मत्सर+इनि मत्वर्थे=  
मत्सरिन् । Pred. to त्वम् understood. Lak. says—Rama is  
unwilling to part with it, for our poet paints him as धर्मवीर  
who is ever intent to gather it by denying others even.

रामः—मैथिलि, वार्यतामयम् ।

Rama—Maithili, let this. (Lakshmana) be dissuaded  
(from following me).

सीता—सोमिन्ते, निवर्त्तौऽस्तु किल [ सोमिन्ते, निवर्त्ततां  
( निवर्त्तताम् ? ) किल ] ।

Sita.—Ho Lakshmana son of Sumitra, do thou desist  
(from this)

লক্ষ্মণঃ—আয়্যে—

গুরোর্মি পাদশুশ্রূষাং ত্বমেকা কচ্চুঁমিচ্ছসি ?

তবৈব দক্ষিণঃ পাদো মম সব্যো ভবিষ্যতি ॥ ২৩ ॥

Lak.—Noble lady, do you want to serve the feet of my master ( elder brother ) alone ? Let his right foot be thine indeed and the left mine.

সীতা—দৌশ্ৰদু খু অয়ত্তো। সন্তপপ্দি সৌমিত্তী  
[ দয়তাং খল্বায়্যপুত্রঃ । সন্তপ্যতে সৌমিত্রিঃ ] ।

Sita—Let my husband take pity on him. Lakshmana feels pain (for thee).

রামঃ—সৌমিত্রে, শ্রুয়তাং । বস্ত্রলানি নাম—

তপঃসঙ্গ্রামকবচং নিয়মদ্বিরদাঙ্কুশঃ ।

খলীনমিন্দ্రిয়াশ্বানাং গৃহ্যতাং ধর্মসারথিঃ ॥ ২৮ ॥

Rama—Ho Son of Sumitra, be it heard (by thee). These barks ( or-bark-garments ) are indeed an armour in our battle in asceticism, the goad for elephant-like vows, the reins for horse-like senses and the charioteer to the path of religion. Do take these.

লক্ষ্মণঃ—অনুগৃহীতোস্মি । ( গৃহীত্বা পরিধত্তি ) ।

Lak — I am favoured. (He takes some and wears these).

Beng.—রাম—মৈথিলি, একে বারণ কর। সীতা—সৌমিত্রে, তুমি নিবৃত্ত হয়। লক্ষ্মণ—আর্য্যে, আপনিই কি একা আমার গুরুতুল্য জ্যেষ্ঠ ভ্রাতার পদসেবা করিতে চান ? আপনাব সেবার জন্ত তার দক্ষিণ পা এবং বাম পা আমার সেবার জন্ত নির্দিষ্ট হোক। সীতা—

আর্য্যপুত্র, ( এর প্রতি ) রূপা করুন । লক্ষ্মণ ( এজ্ঞ ) কষ্টে পাইতেছে ।  
রাম—সৌমিত্রে, শোন, এই বঙ্কল—তপোরূপবুদ্ধের বর্ষস্বরূপ, হস্তিরূপ-  
ব্রতের অঙ্কশতুল্য, অশ্বতুল্য ইঞ্জিয়ের রশ্মিভূত এবং ধর্ম্মপথের  
সারথিতুল্য । এগুলি গ্রহণকর । লক্ষ্মণ—আমি অঙ্গুগৃহীত হইলাম  
( লইরা পরিধান করিলেন ) ।

Tika.—মৈথিলি ইত্যাদি সুগমম্ ।

অন্বয়:—ত্বমিকা মে গুরো: (জিহৃৎষাতু:) পাদশ্যশূণা কতু'মিচ্ছসি (কিম) ? (ইত্য'  
সেবাবিভাগী ভবতু )—( পতিব্রতায়া: ) তবৈব দক্ষিণ: পাদ: সম তু সবী (বামপাদ:)'  
মবিশ্চতি ।

ব্যাখ্যা—স্পষ্টা ॥ ইত্য' সেববিভাগী যুক্তি' স্বীকৃত্য সীতা আহ—আর্য্যপুত্র: 'দয়-  
তামিম' লক্ষ্যে দয়াপরী ভব । সেবায়া' তমপি অনুমত্বস্ব । যত: অসৌ 'সৌমিত্রি:'  
সুনিদ্রাপুত্রো লক্ষ্মণ: 'সন্তপ্যতে' সন্তাপ' ভজতি । অনন্তর' রাম: সীতাবচন' অঙ্গীকৃত্য  
বদতি—হে সৌমিত্রে শ্রুয়তাং ত্বয়া । এতানি 'বল্কলানি নাম' খলু [ অচ-  
ধারণে অব্যয়ম্ ] ।

অন্বয়:—তপ:সংযামকবচম্, নিয়মদ্বিরদাকুশ: ইন্দ্রিয়াশ্রাণা' খলীনম্ ধর্ম-  
সারথি: গৃহ্যতাং ।

ব্যাখ্যা—বল্কলানি 'তপোরূপস্য স যামস্য' যুদ্ধস্য কবচ' বর্ম্মভূতম্ । এতানি  
এব তপ:সংযসংযামে অস্মান্ রচ্চিষ্যন্তি জয়িনস্ব করিষ্যন্তি । 'নিয়মরূপস্য' ব্রত-  
রূপস্য 'দ্বিরদস্য' ত্বল্লিন. 'অকুশ:' বশীকরণযন্ততুল্য:, এতানি এব অস্মান্ নিয়ম-  
বিধৌ রচ্চিষ্যন্তি । 'ইন্দ্রিয়রূপাণাম্ অশ্রাণা' খলীনম্' রশ্মি:, ইন্দ্রিয়সংযমকরণানি  
এতানি । 'ধর্ম্মস্য চ সারথি:' ধর্ম্মপথে সুচালক: 'গৃহ্যতাং' ত্বয়া [ সর্ব্বত্র বিধেয়-  
'প্রাধান্যাত্ একবচনম্, কচিৎ লিঙ্গমিদং ] ॥

### Notes

1. অয়ম্ বার্য্যতাং—হ + ণিচ্ + লোট তাম্ কর্ম্মণি । Rama in his  
perplexity appeals to Sita to dissuade Lak. from following  
him. Similarly he appealed to Lak. for prohibiting Sita.



2. निवर्त्तताम्—नि + इत + णिच् + लोट् ताम् भावे । But णिच् here is unnecessarily cumbrous and superfluous. So prefer the reading निवर्त्तताम् here which is (नि + इत + लोट् ताम् कर्त्तरि ) and direct, and grammatically simple. Perhaps this was the poet's reading, but changed to निवर्त्तताम् on the analogy of "निवर्त्तताम् किल प्रयोजनम्" ante, where however णिच् is legitimate.

3. मे गुरोः—Lak. claims Rama as his own जगद्भ्राता and his पित्रुत्तरा गुरु । By this he establishes his right to serve him and disputes Sita's monopoly to serve Rama. Sita however as a devoted wife had better claim over Rama than Lak. So Lak. gives Rama's दक्षिणपद for Sita's services (तत्रैव दक्षिणः पादः भविष्यति, गान्धर्वः)—she is his अन्तरङ्ग । And he takes Rama's वामपाद himself being वहिरङ्ग in comparison with the devoted wife Sita (मम सखाः पादो भविष्यति) ।

4. दयताम्—दय + लोट् ताम् । Tika pity ( on लक्ष्मण ) ।

5. सन्तप्यते—सम् + तप ( दिवादि ) + लट्ते कर्त्तरि । Nom. सौमित्रिः । Usually तप दिवादि is in the sense of ऐश्वर्य (तपस्या) whereas भ्वादि तप has sense of ताप also । But poets violate this and use दिवादि तप in the sense of ताप, cp" कौत्तरैव वध्वा परितपमानः" and "आयामियामासु यामिनीष्वभितप्यते"—Bharavi, and "एवं सन्तप्यमानस्य मे प्रभाता रजनौ"—Kadambari &c. Also see Bhattoji's remark—"अयं चातुरैश्वर्यं वा तच्छ्रमो लभते । अन्यदा तु शब्दविकारः परस्मैपदी" ।

6. तपःसंश्राम &c—कवच is armour ( वस्त्र ) । तपोरूपः संश्रामः, शाकपायिवादि or रूपक । तस्य कवचम् । Pred. to वल्कलानि । विविधप्राधान्यात् एकवचनम् । See Tika also.

7. नियम &c—नियम एव हिरदः वा नियमरूपः हिरदः ( हृत् ) । तस्य

अद्भुतः । Pred. to वल्कलानि । विद्येयप्राधान्यात् पुलिङ्गैकवचनम् । See Tika also. Similarly dissolve and parse इन्द्रियाश्चानां स्वलीनम् । Comp. “इन्द्रियाणि हयान्वाहुः” — Katha.

8. धर्मसारथिः—धर्मस्य (धर्ममार्गस्य) सारथिः ( चालकः ) । Pred to वल्कलानि । These being the emblemen of religion—their very sight makes us pure, self-restrained, and elevate us in the path of धर्म । Now understanding Lak's steadfast devotion for him, he gives some of these वल्कल the emblemen of धर्म । We say “some” because Sita is already वल्कलयुक्ता—and by the वल्कल now got both Rama and Lak. are to be वल्कलयुक्त । See Tika also. गृह्यताम् ( गृह + लोटताम् कर्मणि ) has connection with these, so takes singular. Plural would have been better here. Also note “विद्येयोद्देश्ययोः लिङ्गवचनेषु न तन्त्रता” ।

रामः—अनुतवृत्तान्तैः पौरैः सन्निरुद्धो राजमार्गः । उत्सार्ययतामुत्सार्ययतां तावत् ।

Rama—The citizens who have heard this incident have choked the high royal way. Let these be dispersed, be dispersed.

लक्ष्मणः—आर्यय, अहमग्रतो यास्यामि । उत्सार्ययतामुत्सार्ययताम् ।

Lak.—Noble one, I will go in front. Let these be dispersed, be dispersed.

रामः—मैथिलि, अपनीयतामवगुच्छनम् ।

Rama—Maithuli, let your veil be removed.

সীতা—জং অয়রভত্তো আণবেদি [ যদায়েগুত্র আন্বাপয়তি ]  
( অপনয়তি ) ।

Sito—As my husband commands. (Removes it).

রাম:— ভো ভো: পৌরা: শৃণ্বন্তু শৃণ্বন্তু ভবন্ত:—  
স্বৈরং হি পশ্যন্তু কলত্রমেতদ্ বাপ্পাকুলান্নৈর্বদনৈর্ভবন্ত: ।  
নির্দোষদৃশ্যা হি ভবন্তি নার্যো যস্মৈ বিবাহে ব্যসনে বনে চ ॥২৫॥

Rama—Ho ! Ho ! Citizens, do you all hear—you just look at this wife of mine to your heart's content—you who have their faces with eyes filled with tears. For in sacrifices, in marriages, in perils and in the forest women may be unblamingly looked at.

Beng.—রাম—পৌরগণ এই বৃত্তান্ত জানিয়া ( আসিয়া ) রাজমার্গ নিরুদ্ধ করিয়া ফেলিয়াছে । এদের সরাইয়া দাও, সরাইয়া দাও । লক্ষণ—আর্য্য, আমি আগে যাই । ওহে এদের সরাইয়া দাও, সরাইয়া দাও । রাম—মৈথিলি, তোমার ঘোমটা সরাইয়া লও । সীতা—যে আজ্ঞা আর্ঘ্যপূত্র ( সরাইলেন ) । রাম—হে হে পৌরজন, আপনারা শুধুন—বাপ্পদ্বারা আকুলিতনয়নযুক্ত বদনে উপলক্ষিত আপনারা ইচ্ছা-যত এই ( আমার ) বধুকে দেখুন । কারণ যজ্ঞে, বিবাহে, বিপদে ও বনে নারীগণ দৃষ্ট হইলেও দোষের হয় না ।

Tika.—শ্রুত: ব্রহ্মান: ধৈ: তৈ: তাড়য়ৈ: 'দৌরৈ: জানপদৈ: । জানপদা: অস্মাক' বনগমনব্রহ্মান' শ্রুত্বা ইত্যর্থ; আগত্য রাজমার্গে সন্নিহতবন্ত: 'রাজপথ সম্যক নিরুদ্ধ' কৃতবন্ত: তৈ: অত: উত্সারিতাম্ অন্যান স'লিপ্যতাম্ ত্বয়া হাত লক্ষ্মণ্য প্রতি উত্সারणे आदेश: । [ समक्षे आसिषी वा द्विरुक्ति: ] । तत: लक्ष्मण आह—'अहमयतो यास्यामि' मार्गे च निराधहीनं करोमि । पौरा: तान् द्रष्टुं मागता: इति ज्ञात्वा राम:

सीतां कथयामास—‘मैथिलि, अथगृहणम् अपनीयतां’ त्वया । सीतायां तथा कृत्यायाम् सत्यां रामः वदति—‘हि पौराः भवन्तः शृण्वन्तु’ मे वचनम् आकर्णयन्तु [ समन्वये वा भावेने सर्वत्र द्विरुक्तिः ] ।

अन्वयः—वाचाकुलावैः वदन्तः ( उपलक्षिताः ) भवन्तः एतत् ( मे ) कलत्रं स्वीरं ( यथेच्छं ) पश्यन्तु हि ( एव ) । हि ( यतः ) नायैः यज्ञे विवाहे, व्यसने ( विपदि ) वने च निर्दोषदृष्ट्या भवन्ति । यज्ञादी, वनगमनकाले, व्यसने वा तासां दर्शनं दोषो न स्यात् इति हि शास्त्रवचनम् । अन्वत् सुगमम् । उपजातिः कृन्दः ॥

#### Notes.

1. श्रुतवचनैः—श्रुतः वचनैः यैः ते । तैः । Qual. पौरैः । The पौर ( = पुरिभव इति पुर + ण्य = पौराः citizens ) have learnt of our वनगमन and have flocked and crowded the way here. We can't approach on here freely. So Rama says or orders Lak. to clear the road off. उद् + रु + णिच् + लोट् ताम् कर्म्मणि = उत्सार्थताम् । Nom. त्वया understood and its कर्म्म is पौरजनः here. Thus पौरवर्गः उत्सरन्तु = त्वं एतन् उत्सारय = त्वया एषः पौरवर्गः उत्सार्थताम् । The verb being sing. we take पौरवर्गः collectively as Nominative. तावत् is an अव्यय in the sense of अवधारण here. The order of उत्सारण of पौरवर्ग is apparent from Lak's speech—‘अद्भुतसती यास्यामि’ । Hence in Lak's speech for ‘उत्सार्थताम्’ we prefer ‘उत्सरत उत्सरत’ । For a further order on Lak's part is out of etiquette and decorum here. Hence indeed we suggest उत्सरत उत्सरत for उत्सार्थताम् in Lak's speech.

2. N B.—Rama however inferring their wish to have a last and farewell look on all of them, told Sita to remove her veil, so that पौरवर्ग may well look her as well. And to remove blame Rama says that such दर्शन of a lady ( married lady )

is not conducive of sin to any one, specially when she is to go to forest or is in peril &c.

3. खैरम्—ईरणम् ईरः ( ईर + घञ् ) । खः ईरः अभिन्, वहु । तत् यथा यथा । Adv. Qual. पश्यन्तु । “खेच्छामन्दयोः खैरम्” । The इडि in ख + ईर is due to the varttika “खादीरेरिणोः” ।

4. एतत् कलत्रम्—There is a pointing here. Refers to his own wife at hand. Comp “समीपतरवर्ति” चैतदोरूपम्” । Obj. of पश्यन्तु ।

5 वदनैः—उपलक्षणे इया by the rule “इत्यभृतलक्षणे” । Construe —वदनैः उपलक्षिताः भवन्तः ।

6. वाष्पाकुल &c. —वाष्पेण आकुले, इतत् । तादृशे अक्षिणी येषाम्, वहु । तैः । Qual. वदनैः । In the final वहु here अक्षि becomes अच with षच् ( अ ) added by the rule “वहुब्रीहौ सव्यङ्गोः साङ्गात् षच्” । The news of the departure to forest made their eyes full of tears and they flocked there.

7. निर्दोषदृश्याः—दृश् + क्यप् भावे = दृश्याम् sight. निर्दोषं दृशं यासाम्, whose sight is unsinful, वहु । Qual नाथ्यः । Construe—यज्ञे विवाहे ...नाथ्यः निर्दोषदृश्याः भवन्ति । Note also that first हि indicates अवधारण and the 2nd. हेतु । See our Prose. Similarly in वासन ( विपद् ) or in वन ( or वनगमनकाल ) sight of ladies gives no sin to a person.

8. यज्ञे, विवाहे &c.—अधि ७मी । Compare —“व्यसनेषु न कृच्छ्रेषु न युद्धेषु स्वयम्बर । न क्रतौ नो विवाहे वा दर्शनं दृश्यते स्त्रियाः”—Ramayana quoted by Mr. Kale.

( प्रविश्या ) काञ्चुकीयः—कुमार, न खलु न खलु गन्तव्यम् ।  
एष हि महाराजः—

শ্রুত্বা তে বনগমনং বধূসহায়ং  
সীমাত্রব্যবসিতলচ্চমণানুযাতম্ ।

উত্থায় ক্ষিতিতলরেণুরূষিতাঙ্কঃ

কান্তারদ্বিরদ ইবোপযাতি জীর্ণঃ ॥ ২০ ॥

(Entering) Chamberlin—Ho Prince, you should not go, should not go. Indeed this great old King (Dasaratha) hearing of your going to the forest along with your wife as companion and having Lakshmana's following due to his fraternal devotion, has risen up like an wild elephant having his body besmeared with the dust from the surface of the earth and is approaching (here).

লচ্চমণঃ—আয়্য—

চৌরমাত্রোত্তরীয়াণাং কিং দৃশ্যং বনবাসিনাম্ ।

রামঃ—গতিষ্বস্মাসু রাজা নঃ শিরঃস্থানানি পশ্যতু ॥ ২১ ॥

( ইতি নিষ্ক্রান্তাঃ সৰ্ব্বা ) ॥ প্রথমোঙ্কঃ ॥

Lak—Ho noble one—what is there worth-looking at of forest-rangers having bark as their garments.

Rama—we having retired (to the forest) let the King see our principal places of residence. [Exeunt omnes.] Here ends the first Act.

Beng.—( প্রবেশ করিয়া ) কাঞ্চকায় ( বা কঞ্চুকী )—কুমার, ( বনে ) যাইবেন না, যাইবেন না । এই বৃদ্ধ মহারাজ দশরথ—বধূকে লইয়া আপনার বনগমন ( বিষয় ) শুনিয়া এবং সৌভ্রাতৃহেতু লক্ষ্মণের অঙ্গুগমনও জানিয়া, ' শোকে ' ক্ষিতিতলে (জুঁঠনহেতু) বস্ত্র গজের ছায়া

भूमिधूसरित तद्गुह्यं एव उठिग्न एह दिकेह आसितेहेन । लक्षण—  
माननीय महाशय, वरुणमात्रवर्गनपरिहित वनवासिदिगके देधिबार कि  
आहे ? राम—आमरा याहेन राजा आमामेदर प्रधान बिहारहान  
देधिवेन । ( गकले निष्क्रमण ) ॥ प्रथम अङ्क समाप्त ॥

Tika.—न खलु, नखलु [ सम्भ्रमे द्विरुक्तिः । 'खलु' इत्यवधारणेव्ययम् । तदा च  
शाकुन्तले "न खलु न खलु बाणः सन्निपात्योयमस्मिन्" इत्यादि ] 'गन्तव्यम्' लयाधुना  
वने यातव्यम् । यतः 'एष' अत्र आगतप्रायः [ इति अङ्क ल्या निर्देशः ] 'हि (जीर्णः)  
महाराजः' दशरथः—

अन्वयः—बधूसहायं सौभ्राव्यवसितलक्ष्मणानुयायं ते वनगमनं श्रुत्वा चितितल-  
वैद्युद्वृषिताङ्गः कान्तारद्विरद इव ( वन्यगज इव ) जीर्णोपि उत्थाय ( इतः ) उपयाति ।

व्याख्या—'बधूसहायम्' 'बधुः सौता सहायो ( अनुगामिनी ) यस्मिन् तादृशं  
वनगमनम्, तथा 'सौभ्राव्येण' भ्रातृप्रेम्णा 'व्यवसिता' चेष्टिता विहिता इत्यर्थः  
'लक्ष्मणस्य अनुयाया' अनुगमनं यव ( बहुव्रीहि ) तादृशमपि वनगमनं श्रुत्वा,  
वध्वा लक्ष्मणेन च सार्द्धं तव वनगमनं ज्ञात्वा चितितलवैद्युभिः 'रुषित' लिप्तम् अङ्क-  
यस्य तादृशः 'कान्तारद्विरदः' वन्यहस्ती इव, शोकात् भूमिलुण्ठितः सन् इत्यर्थः जीर्णोपि  
समधिकः जीर्णः सन् अपि 'उत्थाय' भूमिः उत्थितोभूत्वा युष्मान् द्रष्टुमित एव  
'उपयाति' आयाति । अतः तदागमनपथ्यन्तम् अपेक्षस्य इति भावः । अङ्गिणी-  
इत्यम् ॥ ततः लक्ष्मण आह—'चौरमात्रोत्तरीयाणां' वल्कलमावबसनानां वन-  
वासिनाम् वनवासिनाम् अस्माकं सन्त्ये 'किं दृश्यम्' न किमपि दर्शनयोग्यमस्ति  
इति भावः । एतदेव वचनं समर्थयित्वा अधुनैव महाराजागमनात् प्रागेव, वनगमनं  
स्थिरीकृत्य रामः आह—'अस्मासु गतेषु' ( सत्सु ) 'राजा' दशरथः 'नः' अस्माकं  
'शिरःस्थानानि' प्रधानविहारस्थानानि 'पश्यतु' तानि च दृष्ट्वा मनःशान्तिं प्राप्नोतु च ।  
दर्शने शोकप्रावल्यात् अनर्थः स्यात् इति मत्वा मन्ये राम एवमुवाच ॥ 'इति सर्वं'  
अभिनेतारो जनाः रामसौतावदातिकाललक्ष्मणादिरूपाः 'निष्क्रान्ताः' रङ्गमञ्चान्त-  
वर्द्धिताः इत्यर्थः । [ प्रागपि व्याख्यातमेतत् ] । 'इति प्रथमः अङ्कः' समाप्तः ।

[ अङ्कः इतिरुडिञ्जन्दीऽयम् । अङ्कलक्षणं यथा “नानाभावरकैराढाः यस्य रोहयत्यर्थान् । नानाविधानसंयुक्तो यस्मात् तस्माद्भववेदङ्कः” ] ।

## Notes

1. वधूसहायम्—वधूः ( सीता ) सहायः यस्मिन् । वडु । Qual. वनगमनम् । Sita followed Rama as his सहाय in वनगमन for she as seen before was सहधर्मचारिणी ॥ वनगमनम् is obj of श्रुत्वा ।

2. सौभाव &c.—सु शोभनो धाता, प्रदितम् । तस्य इदम् or तस्य भावः कर्म वा इति सुभाट् + अण् ( युवादित्वात् अण् ) = सौभावम् fraternity or fraternal affection. वि + अव + सी क्त कर्मणि = व्यवसितम् undertaken or done. अनुयात्रा following. लक्ष्मणस्य अनुयात्रा, इतत् । सौभावेण व्यवसिता इतत् । सौभावव्यवसिता लक्ष्मणानुयात्रा यस्मिन् वडु । Qual. वनगमनम् । Lak. followed Rama simply out of fraternity, there was no compulsion. Mr. Kale here expounds—सौभावेण व्यवसितः । तादृशः लक्ष्मणः । तस्य अनुयात्रा यस्मिन्, वडु । But we reject this for it yields व्यधिकरण वडु in the last stage. And व्यधिवडु is not sanctioned by Panini in the usual course. It is resorted only when there is no way out ( अगतिकगति ) ।

3. उठ्याय—उट् + स्था ल्यप् । Having risen from lying posture on the ground. He lay down on the ground out of शोक that Rama will have to go to forest. His शोक increased when he heard of वधू and Lakshmana's following.

4. चितितल &c.—चितिः तलम् । तत्र रेणवः, सुप् सुपा । तेन रुषितम्, इतत् । तादृशम् अङ्गं यच्छ वडु, Qual. कान्तारहिरदः । A वन्यगज out of infatuation rolls on the ground and becomes धूलिधूसरिततनु, so दशरथ out of शोक rolled on the ground and became so. Hence he is compared here with a कान्तारहिरद ॥ वीरदौदनौ यस्य हिरदः,



elephant, बहु ! कान्तारस्य ( वनस्य ) द्विरदः, इतत् । उपमान of महाराजः । Again such a वन्यद्विरद when rises up approaches very gently, so शोकयुक्त दशरथ rose up and approached towards Rama etc, very gently. Hence the poet says “द्विरद इव उपयाति” । Also note that the King was already जीर्णः ( जृ, वयोहानौ + क्त कर्त्तरि ) i.e. old through age and it was time for him to retire to the forest by giving राज्य to son ( Cp. “वनगमननिवृत्तिः पार्थिवस्य एव तावत्” ) । And now by शोक he was made more जीर्णः ( delapidated ), so the poet puts the word in the last line ; and to give out this double significance of this word we have put it twice in our अन्वय and Tika.

5. चौरसाव &c.--चौरमेव ( वल्कलमेव ) इति चौरमात्रम्, सदृशसंका-  
दित्वात् नित्यतत् । चौरमात्रं उत्तरीयं ( वासः ) वेषाम्, बहु । Qual. वनवासिनाम्  
( which has सम्बन्धे षष्ठौ ) । उत्तरीय though means upper garment,  
here it seems to be used for garment in general. वने वसन्ति  
ये ते इति वन + वस + णिनि कर्त्तरि साधुकारिणि = वनवासिनः । तेषाम् ॥

6. अस्मासु—भावे ७त्तौ । This shows Rama's decision to go  
to the forest now.

7. शिरःस्थानानि—शिरस् is the प्रधान अङ्ग, so here शिरस् means  
प्रधान । Thus Mr. Shastri renders it as “प्रधानावस्थानानि” (chief  
places of abode). Following him Mr. Kale also says “प्रधान-  
निवासस्थानानि” । To avoid शोकबाहुल्य Rama does so and retires  
to forest before Dasaratha comes there, and not that he  
disobeys father's order to wait, or goes out without paying  
respect to his father. Though in Ramayana we see Rama  
taking leave before departure to the forest, still for dramatic

effect and to drop the scene for the second one, the poet does so deliberately. See II. sl. 4 also. The sense is—let us go and father will console himself by seeing our principal विहारस्थान । Prof Devadhar renders it as “शिरः सादृश्यानि” i. e. our likeness of head as painted in our turbans—But it is not satisfactory. And I suggest the reading शिरस्त्राणानि here for शिरःस्थानानि । In that case the sense is—we have here left off our princely turbans and helmets ( शिरस्त्राण ), the dress of an aristocrat चद्वय । Sita as a नवोदा वधू has also left it or other head ornaments off (Comp. “किमर्थं निमुक्ताभरणासि” ante.), and let father see these and remember us in our princely style and the style in which we have retired to the forest, and thus console himself with these that are left here. In ancient times when one was honoured for his विद्या &c. he was adorned with an उष्णीष (see काव्यमीमांसा)—it was a principal dress—so also mention of शिरस्त्राण is significant and seems to be deliberate. In the reading “शिरःस्थानानि”, how can it be possible for शोकदीन Dasaratha to see all प्रधानविहारस्थान and console himself. In Act. II. we see Dasaratha as “उन्मत्त इव प्रलपन् समुद्रगृहके शयानः” । But our reading saves him this trouble and gives him opportunity to console himself then and there by seeing these their helmets or turbans (शिरस्त्राण) ; these also contrast well with चौर here.

8. Remark—अङ्क is an Act, At the end of an Act all actors leave the stage. See Tika, and our notes in Sakuntalam. Here the first act ends, and the second Act will open with Dasaratha mad through शोक for Rama.

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# प्रतिमानाटकम्

## द्वितीयोऽङ्कः

( ततः प्रविशति काञ्चुकीयः )

काञ्चुकीयः—भो भोः प्रतिहारव्यापृताः । खेषु खेषु  
स्थानेष्वप्रमत्ता भवन्तु भवन्तः ।

( प्रविशा ) प्रतिहारो—अयम् । किं एदम् । [ आर्य  
किमिदम् ( वा किमेतत् ) ] ।

Beng.—(तारपर काङ्चुकीयैर अवेश) काङ्चुकीय—ওহে দ্বাররক্ষায়  
নিযুক্ত ব্যক্তিগণ ! তোমরা নিজ নিজ স্থানে সতর্ক হইয়া অবস্থান কর ।

( अवेश करिशा ) प्रतिहारो—आर्य ! व्यापार कि ? ( or—  
कि हईयाहे ) ?

( Then enters Chamberlain )

Chamberlain.—Ho guards in charge of the gates !  
Please be on your watch in your respective situations.

( Entering ) Gate-keeper ( Portress )—My lord ! What  
is the matter ?

Tika.—‘भोः ( प्रतिहार ) प्रतीहारव्यापृताः’—द्वाररक्षार्कं णि नियुक्ताः जनाः  
[ विनिष्पन्नाः प्रयोगो विनिष्पन्ने ] । ‘अप्रमत्ताः’—अवहेलायुक्ताः अनवधानहिताः  
इत्यर्थः, अतएव सावधानाः इति यावत् ‘भवन्तः भवन्तु’ सन्तु ॥ किं इदं जातम् वा  
वृत्तम् इति श्रुतः ।

NOTES

1. काञ्चुकोयः—अन्तःपुरादिपर्यवेक्षणशीलः इहः ब्राह्मणः । तथाहि—अन्तः-  
पुरचरो इहो विप्रो गुणगणान्वितः । सर्वं कार्यार्थं कुशलः काञ्चुकोत्यभिधीयते ।  
काञ्चुकी एव काञ्चुकोयः इति छप्रणत्ययः इति प्राग्व्याख्यातः ।

2. प्रतिहारव्याघ्रताः—case of address; adj—used as a noun; or  
substantive here. प्रतिहारः हारम् । लक्षणया [ by transference of  
epithet ] हाररक्षणम् । तत्र व्याघ्रताः इति सहस्रपेति समासः । Here the  
word is not प्रतिहारिन् in the masculine, but प्रतिहारौ in the femi-  
nine. For later we have—“भवति, गच्छ” । For details of  
note see प्रतीहाररचौ in Act I. ( प्रतिहार or प्रतीहार = हारदेश ) ।

3. अप्रमत्ताः—adj. of भवन्तः । प्र + मद + क्त कर्त्तरि । प्रमत्तः अनवहितः ;  
तच्चादन्व इति नञ्समासः । Careful.

काञ्चुकीयः—एष हि महाराजः सत्यवचनरक्षणपरो राम-  
मरण्यम् गच्छन्तमुपावर्तयितुमशक्तः पुत्रविरहशोकाग्निना  
दग्ध-हृदयः उत्सन्न इव बहु प्रलपन् समुद्रगृहके शयानः—

मेरुशूलन्निव युगक्षयसन्निकर्षे

शोषं व्रजन्निव महोदधिरप्रमेयः ।

सूर्यः पतन्निव च मण्डलमात्रलक्ष्यः

शोकाद् भृशं शिथिलदेहमतिर्नरेन्द्रः ॥ १ ॥

प्रतिहारो—हा हा एवं गम्यो महाराजो । [ हा हा एवं-  
गतो महाराजः ] ।

Beng.—काङ्कुरी—गन्धति सत्यपालनोष्ठत आमादेर महाराज  
रामछके वनगमन हहेते प्रतिनिवृत्त करायैते असमर्थ हउयान् गृह-  
विच्छेदशोकानले तौहार हृदय दग्ध हहेया याहेतेछे—एव तनि

সমুদ্রগৃহে শয়ন করিয়া উন্মত্তের ছায় বিবিধ প্রলাপ বকিতেছেন। আসন্ন প্রলয়ে (রামগমনে) অমেরু পর্বতেব ছায়, পরিস্থমাপ মহা-সাগরের ছায় এবং মণ্ডলমাত্রলক্ষ্য অন্তগামী সূর্যের ছায়, শোকে তাঁহার দেহ ও বুদ্ধি উভয়ই অতিশয় পরিক্ষীণ হইয়াছে।

প্রতি—আহা আহা! হায়, হায়। মহারাজের এই দশা হইয়াছে।

Eng.—Cham.—Here is his majesty Dasaratha true to his promise, lying in the ocean pavilion and variously lamenting (prattling) like an insane—with his heart burnt with the heat of grief due to the separation from his son-whom he has been unable to hold back from retiring to the forest. Owing to this grief, the body and the mind of the King have been extremely perturbed just like the Mt.Meru at the impending dissolution (of the world), [or] like the vast ocean going to be dried up, [or] like the sun which is going down to the setting hill—his orb only being visible.

Portress—Alas ! Alas ! Such is the plight of his majesty.

Tika.—‘সল্লবচনরত্নপারঃ’ কৈকীয়া যত বরদানরূপ ‘সত্য’ শুল্ক’ বা তল্লবচন’ প্রতিস্থতি: ‘তস্য রত্নপাম্’ পালনম্’ ‘তদেব পরম্ প্রধানম্ অষ্টম্ যল্ল’ স প্রতিজ্ঞাপালনপরাযথ: ইত্যর্থঃ ॥ ‘উপাবস্’ যিতুম্’ নিবস্’ যিতুম্ অশক্ত:, ‘পুত্রাবরুদ্ধ-শোকাগ্ননা’ তনয়াবচ্ছদজানত: শোক: তদ্রূপেণ অনলেন ‘দগ্ধদয়.’ তদ্বাচন: ‘প্রলপন্’ প্রলাপবাক্যানি ভাষারয়ন্ ‘সমুদ্রগৃহকী ধারায়ত্রানিকৈতনৈ শয়ান:—

অন্বয়:—যুগল্লয়সন্নিকর্ষে’ চলন্ নিবসিৎ, শীঘ্রম্ ব্রজন্ অগ্রমীয়: নক্ষীরধিরিব, সঙ্কলমানলক্ষ্য: পতন্ সূর্য ইব, নরেন্দ্র: শোকাৎ ভুগম্ শিথিলদৃষ্টমতি: (স’জাত:) । ১।

ব্যাক্ষ্য—‘যুগল্লয়সন্নিকর্ষে’ যুগানী লয়স্য নাশস্য ‘সন্নিকর্ষে’ সামীপ্যে সতি,

‘चलन् कल्पमानः मेघः’ सुमेरुपर्वतः इव, ‘शेषम्’ शेषं कर्ता जलशून्यताम् इति यावत्  
 ‘ब्रजन् प्राप्नवन् अप्रमेयः’ विशालतया परिमातुम् अशक्यः—ईदृक्तया इयत्तया वा अव-  
 धारयितुम् अशक्यः इत्यर्थः ‘महोदधिः’ महासमुद्र इव, ‘मण्डलमावलच्छाः’ किरणानाम्  
 उपसंहारात् मण्डलमावदुशः ‘पतन्’ अस्तं गच्छन् सूर्य इव, ‘नरेन्द्रः’ नृपतिर्दशरथः  
 ‘शोकात्’ आसन्नपुत्रविच्छेददुःखात् ‘भृश’ नितरां ‘शियिलर्दहमतिः’ स्रवकायवृद्धिः  
 विह्वलशरीरसनाः इति यावत् (अधुना सञ्जातः) । ‘एव गतः’ एतदृशीं शोचनीयान्  
 अवस्थान् प्राप्यः दशरथः ॥ वसन्ततिलकं वृत्तम् ॥

## NOTES

1. महाराजः—महान् चासौ राजाचेति कर्मधा । टच् comes to the word in तत्पुरुष by the rule—राजाङ्गः सखिभ्यष्टच् ।

2. सत्यवचनरक्षणपरः—सत्यस्य वचनमिति इतत् । तस्य रक्षणम् इति इतत् ।  
 नदेव परं प्रधानं वक्ष्ये स इति बहु । Out of affection for Rama, Dasa-  
 may waive his प्रतिज्ञा to Kaikeyi, but to save his father from  
 such possible अन्याय, Rama retired to forest without taking  
 leave of his father. The poet did this to make his hero more  
 elevated as a धर्म and सत्यवीर ॥ So the reading सत्यवचनरक्षणपरम्  
 ( Q. रामम् ) will be better here.

3. उपावर्त्तयितुम्—उप + आ + वृत् + णिच् + तुमुन् । पुत्रविरहशोकाग्निना—  
 पुत्रेण विरहः इति सुप्सुपेति । पुत्रात् पुत्रस्य वा विरहः इतत् or सुप्सुपा may  
 fit in well here. तज्जन्यः शोकः इति शाकपाथिवादित्वात् समासः । स एव  
 अग्निरिति कर्मधा ; यद्वा तद्रूपोऽग्निरिति रूपकसमासः । तेन ।

4. दग्धद्वयः—दग्धम् द्वयं यस्य स इति बहु । The agent of the  
 root दह् [ of दग्ध ] is the—शोकाग्निः which is set apart from the  
 compound word दग्धद्वयः । Such a practice is allowed and  
 parsed by the dictum—सापेक्षत्वेऽपि वसकत्वात् समासः ॥ समुद्र  
 गृहणे—Locative case. Haravali writes—समुद्रगृहमित्याहुः धारायक-

निकेतनम् ; A pavilion or house fitted with springs [ fountains ] was called समुद्रगृहम्—जलयन्त्रगृहमिति त्रिकाण्डशेषः । 'सुद्रं' समुद्र-गृहमिति अत्रार्थे 'ऋषाधी' वा कन् प्रत्ययः । अर्धं ७मी । or समुद्रगृहक may mean a big palace standing facing a lake ; big lakes often pass by the name of समुद्र or सागर । Comp—रूपसागर in गौड़, जयसागर in जयपुर, श्यामसागर in Bardwan, उदयसागर in Mewar &c.

7. युगचयसन्निकर्ष—अधि or भावे ७मी । युगानां (चतुर्युगस्य) चयः विनाशः इति द्रुतम् । 'तस्य सन्निकर्षः प्रत्यासत्तिः इति द्रुतम् । तस्मिन् । प्रत्यासन्ने सति । युगानाम् अवसाने इति भावः । प्रलये इत्येव अर्थः ।

8. शोषम्—obj to व्रजन् । शुष् + घञ् भावे । शुष्कताम् ।

9. महोदधिः—महान् उदधिरिति कर्मधा । The rule "आन्महतः समा-नाधिकरणजातीययोः" directs आत् after महत् ।

10. अप्रमेयः—प्रमातुम् परिमातुम् परिच्छेत्तुम् (to measure) इति यावत् शक्य इति प्र + मा + यत् ; तस्मात् अन्वः इति नञसमासः । The महोदधेः is also so described by Kalidasa in Raghu XIII.

11. मण्डलमावलम्ब्यः—मण्डलम् एव इति मण्डलमावृत्तम्—मथुरायां सकादित्वात् नित्यसमासः, only the orb ; तेनैव लम्ब्यः दृश्यः इति द्रुतम् वा सहसुपा ; qual. सूर्यः ।

12. पतन्—पत + शट् । adj to सूर्यः । Like the sun the king is about to set or die.

13. शोकात्—हेतौ भूमी ; यद्वा शोकम् आश्रित्य इति ल्यप्प्लापे भूमी ।

14. शिथिलदेहमतिः—adj. to नरेन्द्रः । देहस्य मतिश्च इति देहमती—हन्तृसमासः । शिथिले देहमती यस्य स इति बहु । Not only his देह but—internal मति too is declining fast ; this suggests his approaching death. The three उपमा paints loss of power becoming more and more distinct and manifest to all.

N B.—The rhetoric in the sloka is मालोपमा—मालोपमा बटै-

কস্বীপমান' বহু দৃশ্যতে । Here is one উপমেয় only—it is নরেন্দ্র; ; but three upaman—মেরু, মন্ডোদধি: and সূর্য: ; hence it is সালোপমা ।

He was high like Meru by his stature, colour and চিত্তোন্নত ; like ocean by his অগাধতা of গুণ ; and like sun by his power.

কাঁচুকীয:—ভবতি ! গচ্ছ ।

প্রতিহারো—অথ্য ! তহ [ অর্থ্য তথা ] । ( নিষ্ক্রান্তা ) ।

কাঁচুকীয:—( সব'তো বিলোক্য ) অহো তু ( ? নু ) খলু  
রামনির্গমনদিনাদারম্ভ শূন্যৈবেয়মযোধ্যা সংলক্ষ্যতে । কুত: ?—

Cham.—Madam ! Please go onward !

Port.—Sir ! Let it be so—( goes away ).

Ch.—(Looking around) Alas ! The city (of Ayodhya) appears void from the very day Ramchandra left it. How ? ( or-do you ask why ? )—

Beng.—কাঞ্চু—ভজ্ঞে চল । প্রতি—আর্ধ্য ! তথাস্থ । ( চলিয়া  
গেলেন ) । কাঞ্চু—( চারিদিক দেখিয়া ) অহো ! রামচন্দ্রের বনগমন  
দিন হইতেই অযোধ্যা পুরী যেন শূন্য বলিয়া বোধ হইতেছে ( or—  
অযোধ্যা পুরী শূন্য দেখাইতেছে ) । কিরূপ ?—

নাগিন্দ্রা: যবসামিলাষবিমুখা: সাস্ত্রোক্তা: বাজিনো

ক্লেপাশূন্যমুখা: সন্তত্বনিতাবালাশ্চ পৌরা জনা: ।

লক্ষ্মীহারকথা: সুদীনবদনা: ক্রন্দন্ত ভস্মৈ দিশা

রামো যাতি যথা সদারসহজস্তামিব পশ্যন্তপ্রমী ॥ ২

অর্থ্য:—সাস্ত্রোক্তা: নাগিন্দ্রা: যবসামিলাষবিমুখা: । বাজিন: ক্লেপাশূন্যমুখা: ।  
অমী লক্ষ্মীহারকথা: সুদীনবদনা: ভস্মৈ: ক্রন্দন্ত: সন্তত্বনিতাবালা: পৌরা: জনাশ্চ  
যথা দিশা সদারসহজো রামো যাতি তামিব পশ্যন্তি ।



The elephants, with tears in eyes, have desisted from taking fodder (have lost any desire for fodder). The horses have ceased neighing. The citizens, with all their children, ladies and old ones, do not even talk of taking food ; they are crying with their pale faces and are casting their eyes to the very direction through which Ramchandra has gone away with his wife and brother.

Beng. —गङ्गराजगण सज्जननयने आहार ग्रहणे विरुध् इहैराहे ।  
अश्वराजिषु ह्येवारव वक्त्र करिग्राहे । आबालबुद्धवनिता पुरवासिबर्ग  
भोजनेन कथां भुगिया गिग्राहे । ताहारा दीनमुखे उच्चरवे क्रान्तन  
करितेहे ; आर आता ओ पत्नी सह रामचन्द्र थे दिक दिग्रा गिग्राहेन  
सेई दिकेई ताकाईरा रहिग्राहे ।

Tika.—‘साश्रुक्षयाः’ सज्जननयाः ‘नागिन्द्राः’ गजश्रेष्ठाः ‘यवसामिन्नावविमुखाः’  
खाद्ययुक्ते सुहृद्धारहिताः ‘वाजिनः’ अश्वाः ‘ऋषाश्वमुख्याः’ अनिरुद्धितवदनाः ।  
‘अमी’ पुरतोदृश्यानाः ‘त्यक्ताहारकथाः’ परित्यक्तभोजनवार्ताः भोजनस्य कथामपि  
परित्यज्य इत्यर्थः सुदीनवदनाः सातिशयं दैन्याक्रान्तमुख्याः ‘उन्नेः’ तारस्वरैश्च  
‘क्रान्तः’ रुदन्तः ‘सङ्क्रवालवनिताः’ उद्ध्वेसिता वान्तेः वनिताभिश्च सह ‘पौराः’ पुर-  
निवासिनः जनाः ‘यथा दिशा’ यत्र दिग्दिभागेन ‘सद्वारसङ्क्रजः’ पद्मया सौतया तथा  
सङ्क्रजं धावा लक्ष्मणेन च सह ‘रामो याति’ तामिव दिशम् पश्यन्ति निरीक्षन्ते ।  
शाट्टूलविक्रीडितं वृत्तम् ॥

### Notes

1. अहो तु (तु) खलु—Indeclinables—denoting certainty in grief. खलु अवधारणे अव्ययम् । तु इति वाक्यलङ्कारे—यद्वा अवधारणदाढ्यार्थे ।  
Bhasa uses both तु and त्वु in such cases.

2. रामनिर्गमनदिनात्—आरम्भशब्दयोगे ५मी । रामस्य निर्गमनं अयोध्यायाः  
वर्द्धिर्गमनमिति इतत् । तस्यदिनमिति इतत् ; तस्मात् ।

3. संलक्ष्यते—सम् + लच् + कर्मणि वाच्ये लट् ते । दृश्यते appears.

4. सास्त्रेक्षणाः—अस्त्रम् अश्रु । अस्त्रैः सह वर्त्तमानं यत् तदिति वहु । सास्त्र ईक्षणं येषां ते इति वहु । Prof. Kale connects it with वाजिनः । But we differ, for otherwise खाद्यवसुखता of elephants are not vividly accounted for. Elephant's feelings too are keen.

5. नागेन्द्राः—नागेषु इन्द्राः अष्टा इति सुप्सुपा । नागोद्यम् इन्द्र इव इति उपमिततत् ; or नागानाम् इन्द्राः, श्रेष्ठे इतत् ।

6. यवसाभिलाषविमुखः—adj. to नागेन्द्राः । यवसस्य पशुखाद्यस्य ( fodder ) अभिलाषः इति इतत् । विरुद्धं सुखं यस्य स इति विमुखः—वहु । यवसाभिलाषात् or तत्र विमुखाः इति सहसुपा ।

7. ऋषिशून्यमुखाः—adj. to वाजिनः ; ऋषिशून्यमिति इतत् । तादृशानि मुखानि येषां ते इति वहु ।

8. त्यक्ताहारकथाः—आहारस्य कथाः इति इतत् । त्यक्ता आहारकथाः यैस्ते इति वहु ; adj. to जनाः ।

9. सुदौनवदनाः—adj. to जनाः । सुष्ठुद्रोन्म् इति प्रादितत् । सुटीनानि वदनानि मुखानि येषां ते इति वहु ।

10. सङ्ख्यवनितावालाः—adj. to जनाः । वृद्धाश्च वनिताश्च वालाश्च इति सङ्ख्यवनितावालाः द्वन्द्वसमासः । तैः सह वर्त्तमानाः ये ते इति तुल्ययोगे वहु ।

11. पौराः—पुरे भवाः इति पुर + अण् ; adj. to जनाः ।

12. दिशा—करणे or प्रकृत्यादित्वात् ङतीया ; cf. कतमेन दिग्बिभागेन गतः सः जाल्मः ?

13. सदारसङ्गजः—adj. to रामः ; सह जायते इति सह + जन् + ऊ कर्त्तरि । सहोदरः i. e. साता । दाराश्चसङ्गजश्च दारसङ्गजाः or better द्वावसङ्गजौ as in भक्तृदारयोः । ताभ्याम् सह वर्त्तमानः यः स इति वहु ; here दार meaning wife is masc. plural, but कलत्र as seen before is neuter sing.

যাবদহমপি মহারাজস্য সমৌপবর্তী ভবিষ্যামি । ( পরিক্রম্যাবলোক্য ) অয়ে, মহারাজো মহাদেব্যা সুমিত্রয়া চ সুদুঃসহমপি পুত্রবিরহসমুদ্রবং শোকং নিগৃহ্য আত্মানমেব সংস্থাপয়ন্তীভ্যাম্ অন্বাস্যমানস্তিষ্ঠতি । কষ্টা খল্ববস্থা বর্ত্ততে ! এষ এষ মহারাজঃ—

Eng.—Let me too approach his majesty. ( Having walked round and looking ) Well ! here sits his majesty being waited upon by her majesty the chief queen and queen Sumitra who have checked their grief however unbearable it may be, due to their separation from their sons, and have composed their ownelves. Alas ! What a pitiable condition. Here is his majesty.

Beng.—আমি তাহ'লে এখন মহারাজের কাছেই বাই । ( পরিক্রমণ করিয়া এবং চারিদিক্ দেখিয়া ) এই যে মহারাজ এইখানেই আছেন । মহারানী ( কোশল্যা ) এবং ( রানী ) সুমিত্রা পুত্রবিচ্ছেদ-শোক সহনাতীত হইলেও তাহা দমন করিয়াছেন এবং নিজে নিজেই সবাস্ত হইয়া ( আপনা হইতেই স্থির হইয়া ) এখন মহারাজের গুণাবয়ব নিবৃত্ত আছেন । আহা ! অত্যন্ত কষ্টের অবস্থাই হইয়াছে । এই যে আমাদের মহারাজ—

Tika.—মহাদেব্যা 'সুখয়া রাজ্যা' কৌশল্যয়া ইত্যর্থঃ । 'সুদুঃসহমপি' সীদুঃম্ অশক্যমপি, পুত্রবিরহসমুদ্রভবন্ তনয়বিচ্ছেদজনিতম্ শোকম্ 'নিগৃহ্য' শমন্যিত্বা । 'সংস্থাপয়ন্তীভ্যাম্' পর্যবস্থাপয়ন্তীভ্যাম্ মহাদেবীভ্যাম্ অন্বাস্যমানঃ 'উপাস্যমানঃ' সিব্যমানঃ তিষ্ঠতি মহারাজঃ । কষ্টা কষ্টদায়িকা 'অবস্থাবর্ত্ততে' ।

#### Notes.

1. সমৌপবর্তী—adj. to অহম্ । সংগতাঃ আপো যত্র তত্র সমৌপমিতি বহু,

“ऋकपुरब्धुः पथामानक्षे” इति समामान्त अः । “ह्यन्तरूपसंगेभ्योऽप ईत” इति अप ईत्वम् । समीपे वर्त्तते इति समीप + वृत् + णिनि । यावद्भवामि इति यावद्युक्तः पाठः ।

2. महादेव्या सुमित्रया च—अनुक्ते कर्त्तरि तृतीया the verb being अन्वाख्यमानः । महादेवो तथेति कर्मधा पुं वदभावश्च । महतो महादेशश्च ।

3. सुदुःसहम्—दुःखेन सह्यते इति दुः + सह् + खल् कर्मणि । सुदुःसहम् इति प्रादि ; adj to शोकम् ।

4. पुत्रविरहसमुद्भवम्—adj. to शोकम् ; सम् + उद् + भू + अप् = समुद्भवः उत्पत्तिस्थानं (source) ; पुत्रेण विरह इति सुप्, सुया or इतत् ; or इतत् । पुत्रविरहः समुद्भवः यस्य तमिति वङ् ।

5. निगृह्य—नि + गृह् + लाप् —Having checked.

6. आत्मानम्—obj to संस्थापयन्तीभ्याम् । It refers to Kausalya's as well as sumitra's own selves.

7. संस्थापयन्तीभ्याम्—adj to महादेव्या and सुमित्रया to be taken together, hence dual. सम् + स्था + णिच् + शृ fem. तृतीया द्विवचने ।

8. अन्वाख्यमानः—अनु + आस् + कर्मणि बाच् शानच् । Participle adj. to महाराजः—its subject is महादेव्या and सुमित्रया । अनु + आस् is identical with उप + आस्—hence it means to serve, to wait upon. The construction runs thus—आत्मानमेव संस्थापयन्तीभ्याम् महादेव्या सुमित्रया च अन्वाख्यमानः महाराजः तिष्ठति ।

9. कष्टा—adj. to अवस्था । कष्ट is both noun and adj. ; when adjective it means painful or pitiable. एष एषः इति आवेगे द्विरुक्तिः ।

पतत्रुत्थाय चोत्थाय हाहेतुञ्चैर्लपन् मूढः ।

दिशं पश्यति तामेव यया यातो रघूदहः ॥३॥

( निष्क्रान्तः ) ॥ मिश्रविष्कम्भकः ॥

अन्वयः—हा हा इति मुहः, उच्चैः प्रलपन् उत्थाय उत्थाय च पतति । यया [ दिशा ] रघूदहः यातः तामेव दिशं पश्यति च ।

Eng.—(His Majesty) repeatedly laments (or—goes on lamenting) with a loud voice crying “alas ! alas !” and is (now) rising and (then) falling. He casts his eyes in the very direction through which the best of the Raghus (Rama) has departed. (Exit). [ Interlude ].

Beng.—(आमादेर एही महाराजा) हा हा एही प्रकार उठरवे पुनः पुनः विलाप करतः (एकवार) उठितेछेन (आवार) पडितेछेन ; आर ये दिके रघुनाथ गियाछेन सेही दिकेई दृष्टिपात करितेछेन । ( निष्क्रमण )—विक्रमक ॥

Tika.—‘हा हा’ अङ्गी कष्टम् [ आविगी हिरक्ताम् ] इति इत्यन् मुहुः पुनः पुनः ‘उच्चैः तारस्वरैश्च प्रलपन्’ बिलपन् प्रलापवाक्यानि उच्चारयन् इति यावत्, ( अस्माकं महाराजः ) ‘उत्थाय उत्थाय पतति’ अघुना शय्यायाः उन्निष्ठति तन्मुहूर्त्त एव शीक-विह्वलत्वात् भूमौ निपतति, ( अपि च ) यथा दिशा येन दिग्भिर्भागेन रघूदहः रघुकुल-भूषणः रानी यातः वनमुद्दिश्य अजितः तामिव दिशं पश्यति निरीक्षति च ।

### Notes.

1. इति—अव्यय—obj. to प्रलपन् ।

2. रघूदहः—verb to यातः । उदहति इति उद् + वह् + अच्, कर्त्तरि । रघूनां लक्षण्या रघुवंशीयानाम् उदहः इति दत्तम् । उदहः glory, glorifier.

Remark—A विस्क्रमकः is an interlude placed at the beginning of some act in order to serve as the connecting link between the events that have been narrated and the events that are to follow. It is said to be निम्न when one of the actors (here the portress) belongs to the lower order and the other (as the chamberlain) to the higher. For a शुद्धविस्क्रमक see beginning of Act VI here, There the actors are of higher order.

Thus we read in Sahityadarpan :—

वृत्तवर्तिष्यमाथानां कथाशानाम् निदर्शकः । संक्षिप्तार्थस्तु विष्णुश्च आदावक्ष्य  
दर्शितः । मध्येन मध्याभाग्राम् वा पात्राभ्यां समधीजितः । युद्धः स्यात् सतु सङ्घीर्णोच्च-  
मध्यामकल्पितः ।

( ततः प्रविशति यथानिर्दिष्टो राजा देव्यो च )

N. B.—Here the scene ( दृश्यपट ) is lifted up and is seen by the audience as—the king entering as described ( i.e in a wailing mood ) being waited upon by the two queens Kausalya and Sumitra.

राजा—हा वत्स ! राम ! जगतां नयनाभिराम !

हा वत्स ! लक्ष्मण ! सलक्षणसर्वगात्र !

हा साध्वि ! मैथिलि ! पतिस्थितचित्तवृत्ते !

हा हा गताः किल वनं वत मे तनूजाः ॥

Prose—( अन्वयः )—हा वत्स ! जगतां नयनाभिराम राम ! हा वत्स  
सलक्षणसर्वगात्र लक्ष्मण ! हा साध्वि पतिस्थितचित्तवृत्ते मैथिलि ! हा ! हा !  
मे तनूजाः वनं गताः किल ।

Eng.—Alas ! my darling Rama the gladdener of the eyes of the people ! Alas ! my darling Lakshmana whose person is full of all auspicious marks all over ! Alas ! devoted Maithili (the daughter of the ruler of Mithila) whose heart ( mind ) is ever fixed on her husband ! Alas ! my sons have all departed to the forest.

Beng.—हा बन्ग ! लोकलोचनानन्दराम ! हा गर्वजनलक्षणशरीर  
लक्ष्मण ! हा पतिगतप्राणा साध्वि मैथिलि ! आहा, आमात्र पुत्रगण जन  
बने गिराछे ।

Tika.—हा अहो वतस ! प्रियतम ! जगतां जनज्जानानां 'नयनाभिराम' लोच-  
नानन्ददायक राम ! हा अहो वतस 'सलक्ष्णसर्वगात्र' शोभनचिह्नयुक्तसकल-शरीर  
लक्ष्मण ! हा साध्वि सुशीले ! 'पतिस्थितचित्तवृत्ते' पतिगतप्राणौ मैथिलि सीते !  
हा हा 'मै मम तनूजाः' 'वनं काननं गताः' प्रस्थिताः किल [ ऐतिह्ये अरुचौ  
अवधारणे वा अव्ययम् ] वनं ते प्रस्थिताः इति मञ्च न कथमपि रोचते ।

Notes

1. जगताम्—Refers to the people of the world ( by trans-  
ference of epithet—लक्षणावतारा ); जगद्वासिनामित्यर्थः । श्रेष्ठे दृष्टौ ।

2. नयनाभिराम—adj. to राम which is in the vocative case.  
अभिरमयमस्ति अनेन इति अभि + रम् + णिच् करणे घञ् । नयनयोरभिरामः  
इति इतत् । Or अभि रमन्ते येन इति रम घञ् करणे ।

3. सलक्ष्णसर्वगात्र—adj. to लक्ष्मण ! लक्षणेः शुभचिह्नैः सह वर्तमानं  
यत् तदिति बहु । सर्वं गात्रमिति कर्मधा । 'सलक्ष्णं सर्वगात्रं यस्य स इति बहु ।

4. साध्वि—adj. to मैथिलि । fem. of साधु is साध्वी as well as  
साधु ; all the words here are used in सम्बोधने ।

5. पतिस्थितचित्तवृत्ते—adj. to मैथिलि । चित्तस्थितिः ( function )  
इति इतत् । पत्यौ स्थिता इति ऽनौतत् or better सुप्सुपा । पतिस्थिता चित्त-  
वृत्तिर्यस्याः सा इति बहु ; तत्सम्बोधने । Mark the appropriate adjectives  
used here by Dasaratha.

6. तनूजाः—तनु or तनु = देहः । ततः जायते इति तन् + जन् + ऊ कर्त्तरि ।  
( those born of my loin i. e. my sons ). By this Dasaratha  
seems to include Sita as well—the wife of his तनुज and as  
like his daughter. Comp "प्रयच्छत मे प्रतिवचनं पुत्रकाः" ।

7. किल—इति अरुचौ etc । तेषां वनगमनं न मञ्चं रोचते इति भावः ।  
I do not approve of their banishment, or they are indeed  
gone to वन though not declared directly by me.

( राजा )—चित्रमिदं भोः, यद् भ्रातृस्नेहात् पितरि विमुक्त-  
स्नेहमपि तावत्तत्त्वं द्रष्टुमिच्छामि । वधु वदैहि—

Beng.—कि आश्चर्य ! लक्ष्मण भ्रातार एति अनुरागवशतः  
पितृस्नेह उपेक्षा करिग्राह्य तबुँ आमार ताहाके देखिते ईच्छा  
हरेतेह । हा वधु जानकि—

Eng.—What a wonder ! Lakshman has bade good bye  
to his devotion for his father on account of his ( deep )  
affection for his brother, yet I long to see him. Alas Sita !  
my daughter-in-law !

Tika.—‘चित्रम्’ विषयजनकं ‘स्नेह इदम्’ यत् ‘भ्रातृस्नेहात्’ भ्रातरि राम-  
चन्द्रस्नेहस्यैवः स्नेहातिशयो विद्यते तस्यैव प्रभावात् ‘पितरि मयि विमुक्तस्नेहमपि  
त्यक्तानुरागमपि तावत् तत्त्वं द्रष्टुमिच्छामि’ अभिलषामि । [ हा ] वधु ! वदैहि  
विदेहिराजतनये । यद्यपि तत्त्वं द्रष्टुम् इच्छामि इत्येव विषयकरम् । [ तथा च “प्रणय-  
प्रवणं चेतः विगुणेऽपि वसुधु” —श्रीश्रीचण्डिकायाम् ] ।

### Notes

1. चित्रम्—adj. to इदम् ।
2. भ्रातृस्नेहात्—चेतौ प्रसी । यद्वा भ्रातृस्नेहम् अनुसृत्य इति ल्यप्-लोपे  
प्रसी । भ्रातुः स्नेहः इति इतत् or भ्रातरि स्नेहः सुप्-सुपा ।
3. विमुक्तस्नेहम्—विमुक्तः परित्यक्तः स्नेहः अनुरागः येन तमिति वधु ।  
Qual. लक्षणम् ।

Remark—Here the paternal feeling has got triumphant.  
Lakshmana loved both his father and brother ; but his love  
for his father yielded to his love for his brother which led  
him to follow Rama to the forest—without caring for what



may befall to his father the king. Thus Lakshman has sacrificed his filial duty to the altar of fraternal love ; yet such is the power of paternal affection that the King belittles this ingratitude of Lakshman ( to him ) and longs to see him ( Lakshman ) again. Here the unselfish love of the King has been very nicely depicted. It is what is called visuddha vatsalya ( विशुद्ध वातसल्य )—in the rhetorics of the Vaishnavas headed by Sri Rup Goswami—the unselfish paternal affection that asks no return ; or from vedantic point of view this is what is called माया and that it is नीचगामी ( flows on to lower gradations ). See Tika.

रामेणापि परित्यक्तो लक्ष्मणेन च गर्हितः ।

अयशोभाजनं लोके परित्यक्तम्वयापराधम् ॥ ५ ॥

Prose.—अहं रामेणापि परित्यक्तः ; लक्ष्मणेन गर्हितः । त्वयाऽपि परित्यक्तः ( सन् ) लोके अयशोभाजनं [ संजातः ] ।

Eng.—[My darling Sita ] farsaken as I have been by Rama, I have been blamed by Lakshmana. Now abandoned by you, I have turned out an object of ill-fame.

Beng.—( ब०२९ गीते ) रामेन मत् पूज्यं आमार त्याग करिना गिराछे, लक्ष्मण आमाके कटु वाक्य कहिराछे । आमार दुखिछे छाड़िना गिराछे ताई आमि लोके कलङ्कभागी हईनाछि ।

Tika.—वत्स सीते ! अहं रामेण अपि पितृभक्त्यैव गुणशालिना अपि पुत्रेण रामचन्द्रेण परित्यक्तः उज्झितः । ( तथा ) लक्ष्मणेन गर्हितः “हनिष्ये पितरं इह” कैकीव्यासक्तमानसम्” इत्येवंप्रकारेण कदर्थितम् । ( तदपि कथञ्चित्मया सोढुम् यत्नीयम् इदञ्चित्ता पुरुषा ननु नार्थः । परम् ) त्वया अपि कोमलहृदयया रमणीरत्नेन पुत्रवध्ना परित्यक्तः सन् अहं लोके जन-समाजे अयशोभाजनम् कलङ्कास्पदं संजातः इति ।

1. Remark.—It certainly reflects discredit to me that my daughter-in-law too has left me for the forest—so thinks the King.

2. गर्हितः—गर्ह + क्त कर्मणि । Lakshman attacked the old King with furious words. These will be found in the Ramayana.

3. अयशोभाजनम्—same case with अहम् । भाजनं पात्रम् । यशः ख्यातिस्तस्मात् अन्यदिति अयशः—तदन्यत्वनित्यर्थे नञतत् । अयशसः भाजनम् इति इतत् । भाजनम् is a word always used in the neuter and hence known as अजर्हल्लङ्गम् । To be forsaken by meritorious पुत्रवधू too will surely make Dasaratha himself ill-famed—this is Dasaratha's view.

(राजा) पुत्र राम ! वत्स लक्ष्मण ! वधू वैदेहि ! प्रयच्छतमे प्रतिवचनम् पुत्रकाः । शून्यमिदं भोः ! न मे कश्चित् प्रतिवचनं प्रयच्छति । कौशल्यामातः क्वासि ?

Eng.—Ram ! my son, Laksman, my darling ; Sita my daughter-in-law. Ho my children, please give me reply. Alas ! all is void, and nobody replies. Ha the son of Kausalya where are you ?

Beng.—पुत्र राम, वत्स लक्ष्मण, वधू वैदेहि, हे আমার স্নেহভাজন লক্ষ্মণগণ আমার কথার উত্তর দাও । অহো, সব শূন্য—কেহই উত্তর দিতেছে না । কৌশল্যানন্দন, তুমি কোথায় ?

Tika.—‘प्रयच्छत’ ‘देहि मे’ सह्य ‘प्रतिवचन’ प्रत्युत्तरम् । ‘पुत्रकाः’ हे अनुकम्पिता स्नेहभाजनतनयाः ! ‘शून्यमिदम्’ न कोऽपि अत्र वर्तते इत्यर्थः । यद्वा स्नेहभाजनैः शून्यं जगत् जीर्णारण्यं सर्वजनशून्यमन्ये । कौशल्यामातः—कौशल्यानन्दन ! ‘क्वासि’ क कुत्र असि त्वमिति शेषः ।

Notes

1. प्रयच्छत—प्र + दाण्भादि ( =यच्छ ) + लोट त ।
2. मे—सम्प्रदाने चतुर्थी ।
3. प्रति वचनम्—प्रति + वच् + लुट ; obj. to प्रयच्छत ; reply.
4. पुत्रकाः—पुत्र + अनुकम्पायाम् कन् । Sons who are objects of love ; case of address. By this both sons and daughter-in law Sita is addressed here.

5. कौशल्यामातः—सम्बोधने । कौशल्या माता यस्य स इति बहुव्रीहिः । Now the legitimate form acc. to Panini should have been कौशल्यामातृकः—as कप् must be added to all words ending in ऋ in Bahuvrihi by the rule—नद्यतश्च । Then why do we get कौशल्यामातः here ? Commentators of Panini system do not directly say much on such forms they support it indirectly, so we take these as irregular uses or शिष्टप्रयोगः । As said before commentators however think the कप् optional here. See P. 100 सुमित्रामातः ante. But रामचन्द्र तर्कवागीश, the famous commentator of the Mugdhabodh grammar construes the following sutra supporting such uses (as सुमित्रामातः, कौशल्यामातः &c) as legitimate e. g. “मातृकस्य मातुः पुत्रे मातृ सती वौ” । this is explained as महाकुलसम्भूतायाः स्त्रियापत्यास्यापितुतिर्मातृकत्वात् गम्यमानायां मातृकस्य मातः स्यात् धौ परं सम्बोधने इत्यर्थः पुत्रे वाच्ये । इति गार्गीमातः । इति वात्सीमातः = इति पुत्र चत्वार्षस ।

The simple meaning is this—the word मातृक (in Bahuvrihi) is changed to मातः in the vocative case provided the mother be of noble lineage and son is referred to thereby. Here the word कौशल्यामातः thus refers to Ram, and Kausalya comes of

noble lineage and so we have got this form only—the meaning being “oh the son (worthy) son, of noble Kausalya or endowed with the qualities of कौशल्य”। Kausalya was the daughter of the King of Kosala (कौशल)—it is south Kosala (दक्षिणकौशल) quite different from North Kosala (उत्तरकौशल) the capital of which was Ayodhya. Thus North Kosalas answer the modern province of Oudh and and the latter corresponds with tract of land near about Jabbalpur in the Central provinces.—(cp—Mahakosal congress committee).

सत्यसन्ध ! जितक्रोध ! विमत्सर ! जगत्प्रिय !

गुरुशुश्रूषणयुक्त ! प्रतिवाक्यं प्रयच्छ मे ॥ ८ ॥

Eng.—On Ramchandra, true to your words ! conquerer of anger (subduer of wrath) ! devoid of (or—free from) malice ! popular in the world ! devoted to the service of the superior ! please give me reply.

Beng.—हे गतात्प्रतिष्ठ, क्रोधजयिन्, द्वेषरहित, जगत्प्रिय, हे गुरुसेवांपरायण ( राम ), आमार कथार उक्तर बाओ ।

Tika —‘सत्यसन्ध’ अवितथप्रतिष्ठ ! ( यतः रामचन्द्रः पितृसत्यपालनार्थं वनं प्रस्थितः अतः स सत्यसन्धः ), जितक्रोध ! क्रोधजयिन् ( निर्वासितोऽपि पितरि तस्य क्रोधो न उदियाय अतः जितक्रोधः सः ), विमत्सर ! मात्सर्यरहित ! ( भरतस्य राज्यलामेऽपि तं प्रति विद्वेषरहितः अतः विमत्सरः ), जगत्प्रिय ! ( स्वगुणैः जनप्रीतिम् सौर्जितवान् अतः स जगत्प्रियः ), गुरुशुश्रूषणं युक्त ! गुरुणां पूज्यानां शुश्रूषणं सेवायाम् युक्त रत ! ( राक्षसवधादिना विश्वमित्रादीनां पूज्यानां सेवासु च नियुक्तः अतएव गुरुशुश्रूषणं युक्तः ) ‘मे मह्यं प्रतिवाक्यं प्रतुत्तरं प्रयच्छ’ देहि ॥

#### Notes

1 सत्यसन्ध—vocative case. सत्या सन्धा प्रतिष्ठा यस्य स इति बहु,

2. जितक्रोध—जितः क्रोधः येन स इति बहु । See Tika also.

3. विमत्सर—मत्सरम् विद्देशः । विगत मत्सरं यस्मात् स इति बहु ; alternative form is विगतमत्सरः by the rule “प्रादिस्यो धातुजस्य वाच्यो वा चोत्तरपदलोपश्चेति” । See Tika and Act I sl. 20.

4. जगत्प्रिय—जगतां [ by transference of epithet or लक्षणा ] जगद्वासिनां प्रिय इति इतत् । प्रीणाति इति प्री + क कर्त्तरि = प्रियः ।

5. गुरुशुश्रूषणे—गुरुणां ( कर्मणि इडौ ) शुश्रूषणं सेवा इति इतत् । शु + सन + लुट् = शुश्रूषणम् । विषयाधिकरणे ङसो ।

Remark—All the adjectives used here are significant proclaiming various virtues of Ram, so here is the rhetoric known as Parikara “सभिप्रायैः विद्देश्यैः परिकरो मतः”—Sahityadarpan.

(राजा) हा कासौ सर्व जनहृदयनयनाभिरामो रामः, कासौ मयि गुर्वनुवृत्तिः । कासौ शोकार्तेषु अनुकम्पा । कासौ लणवद-गणितराज्यैश्चर्यः । पुत्र राम ! वृद्धं पितरं मां परित्यज्य किम-सम्बन्धेन धर्मण ते हृत्यम् । हा धिक् ! कष्टं भोः—

Eng.—Alas ! where is Ram—the gladdener of the eyes and heart of all ! where is his extreme obedience to me ! where is his sympathy with the aggrieved ! where is he who has not cared a straw for the kingdom and prosperity (or—who has discarded royal prosperity like a straw ) ! Ho my son ! Ram ! having left me, the old father, what are you to do with that unformed religion ( rite )—which snatches you away from me ( or—which has cut off all your connection with me ). Alas ! O woe !

Beng.—হায়। কোথায় সেই সর্বলোকহৃদয়নয়নরঞ্জন রামচন্দ্র ! কোথায় বা আমার প্রতি সেই মহতী অনুবর্তিতা। কোথায় বা সেই শোকাব্দের প্রতি করুণা। কোথায়, কোথায় সে যে ভূগেব মত্ত বাজাঙ্গী তুচ্ছ করিয়া গিয়াছে ! পুত্র রাম ! এই বৃদ্ধ পিতাকে ত্যাগ করিয়া সম্বন্ধহীন ধর্মপালনে তোমার কি প্রয়োজন ? হা ধিক ! কি কষ্ট !

Tika.—‘সর্বজনহৃদয়নয়নাভিরামঃ’ নিখিললোকানাং হৃদয়নয়নরঞ্জনঃ রামঃ । ‘ক্কা’ ক্রম ‘অসী’ ময়ি দশরথী ‘গুরু’ মহতী অনুবর্তিতা’। ত্বং চিরং ময়ি অনুরক্তা ‘আসী’—অদ্য খলু তদনুবর্তনং কথং ত্বয়ি ন প্রোচ্যে ? তে শোকান্তে ধ শোক-পীড়িতেষু অনুকম্পা করুণা ক্রম । সা ক্রম গতা । ত্বং চিরং হি শ্রদ্ধা নিপীড়িতেষু করুণা প্রদর্শয়ামাসিথ অদ্য ত্বং হ্যযোগ-শোকাসন্নং মাং কথং ন দর্শনদানেন অনুকম্পসি ? ‘তৃণাবদগণিতরাজ্যৈশ্চর্য্যঃ’ রাজ্য রাজ্যৈশ্চর্য্যঃ’ চ যঃ তৃণায় মত্তা পরিত্যক্তবান স ত্বম্ অদ্য ক্রম ? ‘অমলব্রহ্ম’ন’ ময়া সহ সম্পর্কঃ’ শূন্যে ন ধর্মোৎ পিতৃসত্যপালনরূপেণ ধর্মোৎ তে কি ক্রম্যৎ কিং কার্য্যম্ ? পিতৃসত্যরূপে ধর্মং পালয়িতুং ত্বং বনং প্রবিষ্টঃ পরং স হি ধর্মঃ’ ময়া সহ তব সম্পর্কঃ’ ক্ষিন্নবান্—ইদৃশেণ মনসম্পর্কে’ দিনা ধর্মোৎ তব কিং কার্য্যম্ সন্ধান ?

### Notes.

1. সর্বজনহৃদয়নয়নাভিরামঃ—adj. to রামঃ । হৃদয়ং অ নয়নং অ হৃদয়নয়নং or হৃদয়নয়নম্ ( with জাতিবিবচনা ) by the rule “জাতিরপ্ৰাণি-নাম্ ।” ইত্যসমাসঃ । সর্বজনা ইতি কর্মধা । সর্বজনহৃদয়নয়নঃ ইতি ইতত্ । তেষাম্ অভিরামঃ । Or তে অভিরময়তীতি সর্বজনহৃদয়নয়ন + অভি + রম + ণিষ, অণ্ কস্ তি by the rule “কর্ম্যণ্ডল” ।

2. গুরুবৃত্তিঃ—গুরী ( গুরুবা ) i.e. মহতী অনুবর্তিতানুবর্তনমিতি কর্মধা ।

3. শোকান্তে ধ—অধিকরণে ওমী । শোকেন নৃতঃ আন্তো বৈতি ইতত্ ।

4. তৃণাবদগণিতরাজ্যৈশ্চর্য্যঃ—subj. to বর্ততে (understood). ন গণিত-মিতি লক্ষতত্ । তৃণেণ তুল্যং ইতি তৃণ + বতি । তৃণবৎ অগণিতম্ ইতি সহস্রপ ।

दृश्यवत्—may also be read separately. राज्ञां च ऐश्वर्यं च राजाजैश्वर्यं—  
मिति द्वन्द्वसमासः । Kingdom and prosperity ; or better राज्ञास्य ऐश्वर्यं-  
मिति इतत् । Royal prosperity. दृश्यवदगणितं (or if दृश्यवत् be read  
separate then simply अगणितम् ) राजाजैश्वर्यं येन स इति बहु— ।

5. असम्बद्धेन—adj to वनेषु which is an instance of प्रयोजनार्थे  
or कारणे द्वितीया । Some also explain असम्बन्ध as inconsistent or  
unfounded. All these qualities refer to Rama here. Dasaratha  
very aptly describes Rama.

सूर्य इव गतोरामः सूर्यं दिवस इव लक्ष्मणोऽनुगतः ।

सूर्यं दिवसावसाने छायेव न दृश्यते सीता ॥ ७ ॥

Prose—रामः सूर्य इव गतः । दिवसः सूर्यामिव, लक्ष्मणः ( रामम् ) अनुगतः ।  
सूर्यदिवसावसाने छायेव सीता न दृश्यते ।

Eng.—Just like the sun, Ram has departed ; Lakshman  
has followed him just as the day does the Sun ; Sita is as  
well, not to be seen, just like the shadow that vanishes at  
the disappearance of the sun as well as the day.

Beng.—सूर्योऽयं आरामेन चलिता गिराहेन । दिवसं येन  
सूर्योऽयं अनुगमनं करे सैर्रूपं लक्ष्मणो रामेन अनुगमनं करिष्याहे ; आर  
सूर्य एव दिवसं गतं हर्षेण छायां येन रूपं आरं देखां यात्र ना सैर्रूपं  
सीताकेन आरं देखां बाहेतेहेन ।

Tika.—रामः सूर्य इव गतः । यथा सूर्योऽस्तमेति एव दौर्घ्रिमान् रामोऽपि  
अयोध्यायाः अदर्शनं गतः । दिवसः दिवाभागः सूर्यामिव—यथा दिवसः सूर्यम्  
अनुगच्छति, यादृक् सूर्यं अस्तम् गते दिनस्यापि अदर्शनं भवति तादृक्—लक्ष्मणः  
रामम् अनुगतः । रामस्य अदर्शनेनैव सह लक्ष्मणस्यापि अदर्शनं सम्भूतम् । 'सूर्य-  
दिवसावसाने छायेव'—सूर्यास्य तथा दिवसस्य अवसाने अन्ते—अदर्शने सम्भ्रान्ति इति  
यावत्, छाया यथा न दृश्यते तद्वत् सीता न अस्माभिर्दृश्यते ।

Notes

1. সূর্যাদিবসাবসানে—ভাবে ওনী। সূর্য্যাস্তে দিবসস্য ইতি সূর্য্যাদিবসৌ হৃদ-  
সমাশঃ। তথোরবসানে ইতি হৃতত।

N. B.—The rhetoric here is Upama. Ram is compared with the bright Sun, Lakhman with the day and Sita with the shadow. This sloka shows that just as the day as well as the shadow cannot remain independently from the Sun so Lakshman and Sita cannot stay without Ram; and thereby the poet indirectly speaks of the unflinching devotion of Lakshman and Sita on Rama. And like absence of সূর্য্য, Rama's want or absence has cast a gloom on Dasaratha and Ayodhya.

( উৰ্দ্ধমবলোক্য ) ভী কৃতান্তহতক !

অনপত্যা বয়ং রামঃ পুত্রোঽন্যস্য মহীপতিঃ ।

বনে ব্যাঘ্রী চ কৈকেয়ী ত্বয়া কিং ন কৃতং ত্রয়ম্ ॥৮॥

Prose.—বয়ম্ অনপত্যা: ( কৃত্য: ) ; রামঃ অন্যস্য মহীপতিঃ পুত্রঃ ( কৃত্য: ),  
কৈকেয়ী চ বনে ব্যাঘ্রী কৃত্য ; ত্রয়ং ত্বয়া কিং ন কৃতম্ ? ( অপি তু কৃতমেব ইত্যর্থঃ ) ।

Eng.—Oh my wretched fate. Have you not committed these three acts :—you have rendered me childless, made Ramchandra, as it were, the son (successor) of another King, and turned Kaikeyi into a tigress of the forest.

Beng.—অরে দুর্দৃষ্টে, তুমি কি তিনটী ( দারুণ ) কর্ম কর নাই ?  
( কি কি বলিব ? ) দেখ তুমি আমাকে পুত্রহীন করিয়াছ। রামকে  
অন্ত রাজার পুত্র করিয়াছ ; আর কৈকেয়ীকে বনের ব্যাঘ্রী করিয়াছ ।

Tika.—ভী: অর কৃতান্তহতক ! দুষ্ট অদৃষ্ট ! [ “কৃতান্তৌ যমসিদ্ধান্তদৈবাক্রম-  
কর্মসু” ইতি অমরবচনাত্ অন্ত কৃতান্তশব্দস্য দৈবম্ ইত্যেব অর্থঃ ] । হৃতঃ ( মন্দঃ )



एव इति हतकः । [स्वार्थं ( अर्थार्थं वा ) कन् प्रत्ययः] । दुष्टः कृतान्तः इति कृतान्त-  
हतकः [‘कुत्सितानि कुत्सनेः’ इति सूत्रेण कर्मधारयः] अतएव रे मन्द देव ! रे दुष्ट  
अदृष्ट ?—इत्येव अर्थः ।

( त्वया दुष्टेन देवेन ) वयम् अहं ( दशरथः ) अनपत्याः पुत्रहीनाः ( कृताः )  
रामोऽस्ति मे श्रेष्ठ पुत्रः । तस्य वनगमने अहं मूढम् पुत्रहीनः संजातः । रामं  
लक्ष्मणं च विना किं मे इतराभ्याम् पुत्राभ्याम् । ( एवम् च त्वया ) रामः अन्यस्य कस्य-  
चित् महीपतेः राज्ञः पुत्रः ( कृतः ) — अन्यस्य पुत्रत्वेन रामः परिणतः । सत्यं रामम्  
अन्तराण्य अहं पुत्रहीनः सम्भूतः । परम् रामी न मृतः । अपि स वनं गतः—तत्र  
राज्यान्तरं सीवश्यमेव स्वमुज्ज्वलीनं जेष्यति । तव राज्ञा सः अभिषिक्तो भविष्यति ।

ननु यस्य राज्ञः राज्याम् स लप्स्यते तस्यैव स पुत्रस्वरूपो भविष्यति । अहो दुःखम् !  
जीवितोऽपि मे पुत्रः मम उत्तराधिकारो न जातः—अपि तु अपरस्य कस्यचित् मृपतेरु-  
त्तराधिकारी भविष्यति—एतत् खलु नूनम् मम मन्दं नैव अदृष्टेन साधितम् । अपि  
च वैकेयी वने व्याघ्रो ( त्वया कृता ) । प्राक् कैकेयी सुशीला आसीत् पश्चात् सा  
अरण्ये स्थिता व्याघ्रो इव क्रूरचारिणी संजाता । कथम् इदम् भवति ? राज्ञः अदृष्ट-  
वशादेव । अतएव राजा कथयति—रे देव ! त्वयैव सुशीला कैकेयी अरण्यवासिनी  
निष्ठुरा व्याघ्रो इव खलस्वभावा कृता इति एतत् त्वयं विविधं दारुणं कर्म रे देव !  
किम् त्वया न कृतम् विहितम् ? अपि तु विहितमेव । मम दैववशात् एव एतत्  
विविधम् सञ्जातम् । अनुष्टुभ् छन्दः ॥

### Notes

1. वयम्—plural by the rule “अस्यदो द्वयोश्च” ।
2. अनपत्याः—अविद्यमानम् अपत्यं येषां ते इति बहु ।
3. महीपतेः—सम्बन्धे दृष्टो । मद्याः पतिरिति इतत् । “पतिः समासे एव”  
इति सूत्रवचनात् मुनिशब्दवत् रूपम् ।

कौशल्या ( सरुदितम् )—अलं दाणि महारात्रो अदिमन्तं  
सन्तप्पिअ परवसं अन्ताणं काटुं । णं सा ते अ कुमारा महारा-  
अस्म समआवसाणे पेक्खिदव्वा भविस्सन्ति ।

[ अलम् इदानीम् महाराजोऽतिमात्रं सन्तप्य परवशम् आत्मानं कर्तुम् । ननु सा तौ च कुमारौ महाराजस्य समयावसाने प्रेक्षितव्या भविष्यन्ति ] ।

राजा—का त्वम् भोः ।

कौशल्या—असिणिद्वपुत्तप्रसविनी खु अहम् [ असिन्धु-पुत्रप्रसविनी खल्वहम् ] ।

राजा—किम् किम् सर्वजनहृदयनयनाभिरामस्य जननौ त्वमसि कौशल्या ?

कौशल्या—महाराज ! सा एव मन्दभाइनी खु अहम् ।  
[ महाराज ! सा एव मन्दभागिनौ खल्वहम् ]

राजा—कौशले ! सारवती खल्वसि । त्वया हि खलु रामो गर्भे धृतः ।

Eng.—Kausalya—( with a wail ) Ho your Majesty ! away with your excessively repenting and thereby making yourself dejected ; (or—there is no use of giving way to excessive grief and thereby making your self inactive ) ; certainly she with the two princes, will be again visible by thee at the expiry of the period of exile.

King.—well ! who art thou ?

Kauslya.—It is I who have given birth to that un-affectionate son ( Rama ) [ or I am the mother of the un-kind son Rama deprived of all love ].

King.—what ! what ! are you Kausalya the mother of Ram the gladdener of the eyes and hearts of people ?

Kausalya.—I am indeed she the unfortunate one—Ho your Majesty.

King.—Kausalya ! indeed worthy art thou ! As from your womb was Ram born.

Beng.—(कौशल्या) ( क्रन्दन करिते करिते ) महाराज ! अतिशय सञ्जाप करिषा निजेके अथवा आर परवश करिषा कि हईवे । समय ( वनवासकाल ) शेष हईले ताहाके ( सीताके ) एवं कुमारद्वयके ( पुनराग्न ) आपनि देखिते पाईबेन । राजा—ओहे तूमि के ? कौशल्या—आमि स्नेहवर्जित पुत्रेण प्रसवकारिणी । राजा—कि कि ! सर्वजनमननातिराम रामेन मा कौशल्या तूमि । कौशल्या—आमि सेह मन्दाभागिनी बटे । राजा—कौशल्या, तूमिह सारवती, कारण तूमि रामके गर्भे धारण करिषाह ।

Tika.—‘अलम् कृतम् [ निर्विषय अन्वयम् ] ‘इदानीम्’ अधुना हि ‘महाराज ! अतिमात्रम् अत्यन्तम् सन्तप्य’ सन्तापं कृत्वा, दुःखम् प्रकाशय परवशम् दुःखवशं वशहीनम् इति यावत् अतएव अवशम् आत्मानम् ‘कर्तुम् विधातुम् । ‘सा सीता तीपुत्री च समयस्य वनवासकालस्य अवसाने अन्ति महाराजस्य तव प्रचित्तव्याः दर्शनं नीया भविष्यन्ति । ‘अस्मिन् पुत्रप्रसविनी’ पित्रस्त्रीद्वरहितस्य पुत्रस्य रामस्य प्रसविनी जनयित्री । ‘सर्वजन हृदयनयनाभिरामस्य’ सकललोकानाम् मनोनीवानाम् आनन्ददायकस्य रामस्य जननी । ‘मन्दाभागिनी’ दुर्भाग्यवती । ‘सारवती’ महत्त्वशालिनी । कथम् ? यतः त्वया एव रामः गर्भे धृतः यतः रामसदृशस्य गुणवतः पुत्रस्य त्वमेव गर्भधारिणी अतएव त्वं सारवती खलु ।

### Notes

1. अतिमात्रम्—adv. modifying the verb सन्तप्य । मात्राम् अतिक्रान्तः इति प्रादिसमासः—by the rule अत्याद्यर्थे द्वितीयया । तत् यथा तथा ।

2. सन्तप्य—सन् + तप + ल्यप् ( ल्यप् ) ।

3. परवशम्—adj. to आत्मानम् । परस्य सन्तापस्य दुःखस्य वशः अधोनः  
आयत्तः तम् इति इतत् ।

4. कर्तुम् —“अल खल्लोः प्रतिषेधयोः प्राचां क्त्वा” इति “क्त्वा” इत्येव वक्तुम्  
युक्तम् । परम् अल क्त्वा इत्यस्य स्थाने कर्तुम् इति कथनम् भासस्यशैली ततः अयम् —  
शिष्टप्रयोग इति ज्ञातव्यम् । Pt. Shastri takes अलम् in the sense of समर्थः  
and takes the sentence as having काकु (intonation) within. Thus कर्तुंमलम् = कर्तुंम् समर्थः एव । किन्तु अतएव तन्न कार्यम् । But as  
such is not Bhasa's use in Act I sl. 13 under “अलम् उपक्षेप्तम्”  
&c, so prefer to take अलम् in the sense of निषेधः as before. The  
reading महाराज ( सन्वोधन ) here may be also correct.

5. समयवसाने—समयस्य वनवासकालस्य अवसानं तद्वन्निति भावे ऽनी ।  
or कालाधिकरणे ऽनी ।

6. महाराजस्य —कर्त्तरि ङी by the rule—क्त्वाणां कर्त्तरि वा । महारा-  
जिन is also correct here. महान् राजा इति महाराजः with समासान्त ।

7. अस्त्रिग्वपुत्रप्रसविनी—adj. to अक्षम् । द्विग्वादन्य इति अस्त्रिग्वः—  
नञतत् । तादृशः पुत्रः a son deprived of स्नेहः । or अस्त्रिग्व is cruel i.e.  
कर्त्तव्यपालनेन निष्ठुरप्रकृतिः । तस्य प्रसविनी इति इतत् । प्र + सू + इनि स्त्रियाम्  
इति प्रसविनी जननी इति तावत् ।

8. किं किम्—इति सम्भ्रमे द्विरुक्तिः ।

9. सर्वजनदृश्यनयनाभिरामस्य—adj. to रामस्य । सर्वजनानां हृदय-  
नयनानि इति इतत् तेषाम् अभिरामस्तस्य इति इतत् । Both कौशल्या and  
कौसल्या are seen.

10. मन्दभागिनी—adj. to अहम् । मन्दः भागः इति कर्मधा । स अस्या  
अस्ति इति मत्वर्थीय इनिः—स्त्रियाम् । or मन्दं भजते etc इति मन्द + भज + घितृष् ।  
Kausalya in her present state cannot but call her hapless, for  
her eldest son ( the heir apparent ) is deprived of kingdom

and she is not the mother as well of the King Rama. Not only this she thinks her son Rama as deprived of पिदृक्त्वेह ; thus she is अस्त्रिर्धपुत्रजननी ।

11. सारवती—adj to त्वम् understood or to अस्मि which stands for त्वम्, being a तिङन्तप्रतिरूपकम् अव्ययम् । सारः अस्या अस्ति इति मत्तुप् ( वःप ) स्त्रियाम् । 'सारी वले स्थिरांशे च' इत्यमरः । Here सार means essence or rather greatness, worth ; and this worth is in the shape of Rama. Ram was born in her womb so she is called सारवती—worthy. Dasaratha says this in retort to her being मन्दभागिनी । The sentence त्वया हि खलु रानी गर्भे धृतः clearly adduces reason for her being सारवती । This is our view. Some calcutta editor writes—"सारवती सत्त्वसामर्थ्यावती—पुत्रप्रवासदुःखसहनादिति भावः"—which is, in our opinion, not to the point and hence absurd. Hence we repeat that by calling her सारवती, Dasarath contradicts मन्दभागिनी which Kausalya attributes to her ownself.

राजा—

अहं हि दुःखमत्यन्तमसह्यं ज्वलनीपमम् ।

नैव सौटुम् न संहर्तुम् शक्नोमि सुषितेन्द्रियः ॥८॥

Prose ( अव्ययः )—अहं हि सुषितेन्द्रियः ( सन् ) ज्वलनीपमम् अत्यन्तम् असह्यम् दुःखम् नैव सौटुम् न संहर्तुम् शक्नोमि ।

Eng.—I, on my part, can neither tolerate nor remedy this grief extremely unbearable like ( the heat of the ) fire, as I have lost all control over the organs of my senses.

Beng.—आमि কিছু बहिष्जाला मদুশ এই অত্যন্ত অসহ্য দুঃখ সহ্যও করিতে পারিতেছি না—আবার এর প্রতীকারও করিতে পারিতেছি না, কেননা আমার ইন্দ্রিয়ের সমস্ত শক্তিই লুপ্ত হইয়াছে ।

**Tika.**—‘अहं हि पुनः सुषतेन्द्रियः’ एव सन् पुनर्वियोगेन नष्टेन्द्रियः सन् ‘ज्वलनोपमम्’ वज्रज्वालातुल्यम् अत्यन्तम् भ्रष्टम् ‘असह्यम्’ सहनातीतम् ‘दुःखम् नैव सोढुम् न वा सहितुम्’ प्रतिक्रियया नाशयितुम्, प्रतीकारावलम्बनेन तत् दुःखम् अप-  
नितुम् ‘शक्तामि’ पारयामि, हे कौशले ! अहम् खलु एतत् दुःखम् सोढुम् असमर्थः ।  
तर्हि अस्य प्रतीकारो विधीयताम् इति चेत् तस्य प्रतीकारमपि विधातुम् अहम् अक्षमः ।  
कथम् उभयत्र अपि मे अशक्तिः ? श्रूयताम्—अन्तरेन्द्रियेण मनसो दुःखम् सञ्जाते ।  
वहिरिन्द्रियैः हस्तपादप्रभृतिभिः अस्य प्रतीकारः क्रियते । परम् रामवियोगव्यथा  
मम अन्तरेन्द्रियस्य तथा वहिरिन्द्रियाणां च सामर्थ्यम् [‘शोकात् भ्रष्टं शिथिलदेह-  
मतिः नरेन्द्रः’] अपट्टतवती तेनैव अहम् सहने प्रतीकारे च अक्षमः संजातः ।

### Notes

1. सुषतेन्द्रियः - adj to अहम् । सुष् + क्त कर्मणि = सुषित, अपट्टतः =  
चोरितः । Taken away. इन्द्रियः—लक्षणाद्व्या ( by transference of  
epithet) इन्द्रियशक्तिः (the capacity of the sense). सुषितम् रामवियोग-  
वेदनया ( कर्त्तरि ढतोऽय ) अपट्टतम् इन्द्रियं ( अन्तरेन्द्रियस्य तथा वहिरिन्द्रियाणां च  
शक्तिः ) यस्य स इति बहु । Who has lost all control over the organs  
of his senses. This is the reason why he was unable to  
tolerate or remedy this शोक or व्यथा ।

2. ज्वलनोपमम्—adj. to दुःखम् । ज्वलनी वज्रः उपमा तुला यस्य तदिति  
बहु । As scorching as fire.

3. अत्यन्तम्—अन्तम् अतिक्रान्तः इति प्रा । द् adj to दुःखम् ।

4. असह्यम्—सह + यत् कर्मणि = सह्यम् tolerable. सह्यात् सहनीयात्  
अन्यदिति नञतत् ।

5. सहितुम्—सम् + हृ + तुमुन् । To put an end to ; to remedy  
or check.

6. शक्तामि—शक् + लट् मि ।

রাজা—( সুমিত্রাং বিলোক্য ) ইয়মপরা কা ?

কৌশল্যা—মহারাজ ! বচ্ছলক্ষণ—( ইতি অর্ধাংক্তে )

[ মহারাজ ! বত্সলক্ষণ - ] ( ইত্যর্ধাংক্তে )

রাজা—( সহসোত্থায় ) কাসৌ কাসৌ লক্ষ্মণঃ । ন দৃশ্যতে ।

ভোঃ কষ্টম্ ।

( দেব্যৌ সসম্ভ্রমমুত্থায় রাজানমবলম্ব্যেতে )

কৌশল্যা—মহারাজ ! বচ্ছলক্ষ্মণস্য জননী সুমিত্তেতি  
বক্তৃম্ মএ অবকন্দম্ । [ মহারাজ ! বত্সলক্ষ্মণস্য জননী  
সুমিত্তেতি বক্তৃম্ ময়া উপক্রান্তম্ ] ।

Eng.—King ( eyeing at Sumitra )—who is this order  
lady ?

Kausalya.—Your Majesty ! my darling Lakshman—  
(only this much being (half) uttered).

King.—(Suddenly rising) Where ? where is Lakshman !  
Not to be seen. Alas ! O woe !

(The two queens quickly rose up and caught hold of  
the king).

Kausalya—Your Majesty ! my son Lakshmana's mother  
is she—this is what I was going to say.

Beng.—( সুমিত্রাকে দেখিয়া ) আর একজন কে ? কৌশল্যা—  
মহারাজ ! বৎস লক্ষ্মণ—( এইরূপ অর্ধাংশ উচ্চারণ করিবার পরেই ) ।  
রাজা—( হঠাৎ উঠিয়া ) কোথায়, কোথায় লক্ষ্মণ ? কই দেখিতেছি  
না ! অহো (হায়) কি কষ্ট ! (রাজ্যদ্বয় সম্বন্ধে উঠিয়া রাজাকে ধরিলেন)  
কৌশল্যা—মহারাজ ! বৎস লক্ষ্মণের জননী সুমিত্রা—ইহাই আমি  
বলিবার উপক্রম করিতেছিলাম ।

NOTES

1. क असौ—सम्भवे द्विकृति ॥ उप+क्रम+क्त कर्मणि=उपक्रान्तम् was begun.

N. B.—The queen proposed to tell that the other lady was Lakshmana's mother; but as soon as the portion "Lakshman" was uttered the picture of Lakshman flashed in the King's mind and he thought that Lakshman was there, he was about to fall flat upon the ground through आविग, when the two queens lent their support to him and Kausalya finished what she began to speak before; for an instance of similar भावान्तर on the analogy of words.—Comp "शकुन्तलायश्च पेक्ष । कुत सममाता"—Sak. VII.

राजा—अयि सुमिते—

तवैव पुत्रः सत्पुत्रो येन नक्तन्द्दिवं वने ।

रामो रघुकुलस्येष्टायायिवानुगमरति ॥ १० ॥

Prose.—तवैव पुत्रः सत्पुत्रः ( भवति ), येन ह्यायया इव नक्तन्द्दिवं वने रघु-कुलस्येष्टः रामः अनुगम्यति ।

Eng.—Well Sumitra (my dear Sumitra), blessed (worthy) is your son who follows Ram the best in the line of Raghu, night and day in the forest (like one's own) shadow.

Beng.—अयि सुमिते ! तौमार पुत्रेई संपुत्र—ये ह्यार मत्त रात्रि-दिन बने रघुकुलस्येष्ट रामचन्द्रेअ अनुगमन करितेहे ।

Tika.—अयि हे सुमिते 'तव एव पुत्रः' लक्ष्मणः 'सत्पुत्रः' प्रशंसनीयः तनयः । हे सुमिते यदि मम पुत्रेषु कश्चित् सत्पुत्र इति आख्यां दातुम् शक्तुयां तर्हि स तवैव पुत्रो लक्ष्मण एव नतु कैकेयाः पुत्रः भरतः तव अपरो नन्दनः शत्रुघ्नी वा । [ एतादृशं पुत्रम् प्रसूय त्वमपि नूनं गौरवभाजन सज्जाता ] ।



ननु कथं स सत्पुत्रः इति चेत् उच्यते ?—येन तव पुत्रेण ( रामस्य ) छायाया इव प्रतिबिम्बवत् रघुकुलश्रेष्ठः रघुव शतिलकः रामः नक्तान्दिवं दिवानिशम् वने अनुगम्यते अनुस्रियते । यथा यथा दिशा रासोक्षमति तथा तथाऽपि दिशा तस्या छायापि चलति । अनेनैव प्रकारेण लक्ष्मणः अहोरात्रम् रघुकुलरविम् रामम् अनुसरति—अतएव स एव सत्पुत्रः इति भावः ।

Notes.

1. सत्पुत्र —सत् पुत्रः इति कर्मधा ।

2. छायाया इव—उपमान । कर्त्तरि ( अनुक्ते ) द्वितीया । Lakshman is here compared with the shadow of Rama that faithfully follows him, the person whose shadow it is. An one's own shadow invariably follows him so Lak. unfailingly follows Rama. This is his special credit.

3. रघुकुलश्रेष्ठः—adj to रामः । रघोः कुलमिति इतत् । तस्मिन् श्रेष्ठः इति एतत् or सुपसुपा । अयमेव अतिशयेन प्रशस्यः इति प्रशस्य + इष्ट = श्रेष्ठः ।

4. नक्तान्दिवम्—नक्तं च दिवा च इति द्वन्द्वसमासः । This is irregularly formed with समासान्तः अच् in द्वन्द्व by the rule “अचतुरविचतुर...वाङ्-मनस...नक्तान्दिवरात्रिन्दिवार्द्धि...जातोच्चमङ्गीव-उपशुनगोष्ठश्चाः” । The प्रातिपदिक is नक्तान्दिवा + अच् = नक्तान्दिव । This is not an अव्यय (though both नक्तम् and दिवा are अव्यय) because it ends in अच् । It is neuter by “परबल्लिङ्गं द्वन्द्वतत्पुरुषयोः” । It is not in the dual because the sense in नक्तम् and दिवा being that of सद्यसी the च in the वाक्य does not give इतरैतरयोग to नक्तम् and दिवा । Hence नक्तान्दिवम् । Also compare “रात्रिन्दिवम् गन्धर्वः प्रयाति”—Sak V. The द्वन्द्व of these सद्यस्यन्त words are allowed by निपातन in this very rule “अचतुर—” &c ; comp ‘नक्तान्दिवमस्तान्द्रिः &c’ and our notes in Kirata I.

5. अनुगम्यते—अनु + गम् + लट्ते ।

( प्रविश )

काञ्चुकीयः—जयतु महाराजः । एषः खलु तत्रभवान्  
सुमन्त्रः प्राप्तः ।

राजा—( सहसोस्थाय ) अपि रामेण ?

काञ्चुकीयः—न खलु, रथेन ।

राजा—कथं कथं रथेन केवलेन ? ( इति मूर्च्छितः  
पतति ) ।

देव्यौ—महाराज ! समस्ससिहि । समस्ससिहि । ( गात्राणि  
परानृत्यतः ) [ महाराज ! समाश्वसिहि ! समाश्वसिहि ] ।

काञ्चुकीयः—भोः कष्टम् ! ईदृश्विधाः पुरुषविशेषाः ईदृशी-  
मापदम् प्राप्नुवन्तीति विधिरनतिक्रमणीयः । महाराज ! समाश्व-  
सिहि ! समाश्वसिहि ।

राजा—( किञ्चित् समाश्वस्य ) वालाके ! सुमन्त्रः एक एव  
ननु प्राप्तः ।

काञ्चुकीयः—महाराज ! अथ किम् ?

Eng.—(Entering ) chamberlain—

Victory be to your Majesty. Venerable Sumantra has  
just now come back.

King.—(Suddenly rising, and with a smile) With Rama ?

Cham—No (your Majesty), with the chariot (with the  
chariot only).

King.—How is it ? How, with the vacant chariot only ?  
(faints down).

Queens—Be consoled your Majesty ; be consoled (They sit on to caress his body).

Cham.—Alas ! Pity ! distinguished persons like this (our Majesty) are to meet such adversities ! indeed inviolable are the decrees of fate. Be consoled your Majesty ! be consoled.

King.—( Being a little consoled )—Balaki ! Indeed Sumantra alone has returned !

Cham.—Yes, your Majesty.

( प्रवेश करिष्या ) काङ्क्षकीर—महाराजेश्वर जय होक । माननीय  
स्वयञ्च आसिषा उपस्थित हईयाहैन । राजा—( ताड़ताड़ि उठिष्या  
आनन्देर सहित ) रामेर सङ्गे ? ( रामके लईया ? ) काङ्क्ष—ना  
( महाराज ! ) सुधु रष लईया । राजा—किरकम सुधु रष निरे केन ?  
( এই বলিয়া মুছিত হইয়া পড়িলেন ) । রাগীদয়—মহারাজ ! আশ্বস্ত  
হউন ! আশ্বস্ত হউন । ( গায়ে হাত বুলাইতে লাগিলেন ) । কাঙ্ক্ষ—  
অহো ! কি কষ্ট ! এই প্রকার বিশিষ্ট ব্যক্তিরও এইরূপ বিপদ হইয়া  
থাকে । ( বুঝিলাম ) বিধিকে অতিক্রম করা অসম্ভব । মহারাজ !  
আশ্বস্ত হউন ! আশ্বস্ত হউন । রাজা—( কতকটা আশ্বস্ত বা প্রকৃতিস্থ  
হইয়া ) বানাকি ! স্বয়ञ्চ একলাই ফিরিয়া আসিয়াছে ? কাঙ্ক্ষ—  
মহারাজ ! তাহাই বটে ।

Tika.—‘जयतु’ सर्वोत्कर्षेण वर्त्तताम्, ‘अन्नमवान्’ माननीयः, ‘प्राज्ञः’ राज-  
प्रासादं समागतः । ‘समाश्रमिहि’ आश्वस्तोभव ॥ ‘ईदृशिवाः’ एतादृशाः । ‘पुरुष-  
विशिषा’ विशिष्टपुरुषाः । ‘ईदृशीम् एवन्विधाम् आपदम्’ विपदम् ‘अनुभवन्ति’ गच्छन्ति  
इति अनर्नव द्वितुना विधिः अदृष्टं नियतेयिधानम् इति यावत् अनतिक्रमनीयः अति-  
क्रमितुम् उन्नद्धयितुम् वारयितुम् इति यावत् अशक्ताः । विधिना नराणाम् लज्जाटे

यज्जिखितम् तत वारयितुम् न केनापि शक्यते [ तथाचोक्तं 'लङ्घयते न खलु काल-  
नियोगः', 'नियतिः केन वाधते', 'सर्वं ह्येषा भगवती भवितव्यता 'इत्यादि ] तेनैव  
खलु दशरथसदृशः जनोऽपि पुत्रमिच्छेदवेदनां प्राप्तवान् ।

वाल्मीकिः—इति काञ्चुकीयस्य नाम । सुमन्त्रः एक एव रामादीन् परित्यज्य  
एकाकी एव ननु प्राप्तः राजप्रासादम् आगतः । [ ननु इति प्रश्नेऽत्र अव्ययम् ] ।

### Notes

1. जयतु—जि + लोट् त । जि is here intransitive ; it means to prosper.
2. प्राप्तः—प्र + आप + कर्त्तरि क्त ; its obj. is राजप्रासादम् understood.
3. रामेण—गम्यमान सहायं तृतीया । पित्रा पुत्र आगतः इतिवत् अविद्य-  
माने अपि सहशब्दे सहार्थः गम्यते, "ब्रह्मो दृणा" इति सूत्रनिर्देशात् ।
4. समान्यसिद्धिः—सम् + आ + श्वम् + लोट् हि ।
5. परामृशतः—परा + मृश् + लट् तस् । To touch, to caress.
6. ईदृङ्विधाः—ईदृशी विधा येषां ते इति बहुव्रीहिः ।
7. पुरुष विशिषाः—पुरुषाणां वा पुरुषेषु विशिषाः इति सुप्सुपा । विशिष्टाः  
पुरुषाः इत्यर्थः by the maxim "भावानयनं द्रव्यानयनम्" ।
8. अनतिक्रमणीयः—न अतिक्रमनीयः इति नञतत् । अति + क्रम् + अनीयर्,  
कर्मणि ।
9. अथ किम्—वाङ्म ; अव्ययमेतत् (= yes).

राजा—कष्टं भोः—

शून्यः प्राप्तो यदि रथो भग्नो मम मनोरथः ।

नूनं दशरथं नेतुं कालेन प्रेषितोरथः ॥ ११ ॥

Prose.—यदि रथः शून्यः ( सन् ) प्राप्तः ( तर्हि ) मम मनोरथः भग्नः । नूनं  
रथः दशरथं नेतुं कालेन प्रेषितः ।

Eng.—Alas ! If the chariot has returned vacant, then my

desire has been annihilated. Undoubtedly this chariot has been sent by the God of death to take away Dasaratha.

Beng.—हय कि कष्ट! यदि शूरा रथे आसिया থাকে তবে আমার মনোরথ ভগ্ন হইয়াছে। নিশ্চয়ই দশবৎকে লইয়া যাইবাব জন্ত কালই রথ পাঠাইয়াছেন।

Tika.—‘अहो कष्टम् यदि रथः शून्यः’ राम-विहीनः सन् ‘प्रातः’ मम प्रासादं प्रत्यागतः ( तर्हि ) ‘मम मनोरथः’ अभिलाषः आकाङ्क्षा इति यावत् ‘भयः’ विनष्टः । नूनम् मां शोकसन्तप्तं ज्ञात्वा अस्मिन् एव रथे रामः प्रत्यागमिष्यतीति मे आशा आसीत् । अधुना रथं शून्यं पश्यतः जानती वा मे सा आशा समूलनाशम् नष्टा । [ अतः परम् रामवियोगशोकम् उद्वहन् नैव कदापि अहं जीविष्यामि तेन मन्ये अहं यत् ] नूनम् निश्चितम् अयं शून्यः रथः दशरथं शोकखिन्नं मां नेतुं परलोकम् प्रेषयितुम् कालेन सत्युन्नायमेन इति यावत् प्रेषितः । शून्यरथदर्शनात् अचिरमेव अहं दुःखात् परलोकं यास्यामीति मन्ये तत् अयं शून्यरथः मामिव यमपुरं नेतुम् यमराजः अत्र प्रेषितवान् ।

### Notes.

1. नेतुम्—नी + तुमुन् ॥ नूनम् is an अव्यय meaning ‘surely’.
2. प्रेषितः—प्र + णिच् + त्त—कर्मणि ।

N. B.—This sloka thus hints at the imminent death of Dasaratha due to पुत्रवियोगशोक ।

राजा—तेन हि शीघ्रं प्रवेशयताम् ।

काञ्चुकीयः—यदाम्नापयति महाराजः । ( निष्क्रान्तः ) ।

Eng.—King—then have the car quickly entered here.

Cham.—As your Majesty commands.

Beng.—তাহা হইলে রথ শীঘ্র এখানে প্রবেশ করিও ।

काञ्चु—ये आज्ञे महाराजा । ( प्रस्थान )

राजा—

धन्याः खलु वने वातास्तटाकपरिवर्तिनः ।

विचरन्तम् वने रामं ये स्पृशन्ति यथासुखम् ॥ ६२ ॥

Prose.—वने तटाकपरिवर्तिनः वाताः धन्याः खलु, ये वने विचरन्तं रामं यथासुखम् स्पृशन्ति ।

Eng.—Blessed are the breezes that blow round the lotus-lakes in the wood in as much as they touch the forest-roaming Ramchandra at pleasure.

Beng.—कमलसरसौ चतुर्दिके प्रवाहमान ( आवर्तनशील ) वायु-सकलै धन्य, केनना तहारा हेछामत वनचारी रामचन्द्रके स्पर्श करिते पाय ।

Tika.—‘वने’ अरखे ‘तटाक-परिवर्तिनः’ कमलसरसौः परितः आवर्तन-शीलाः वाताः वायवः खलु नूनं [ अवधारणे अव्ययमेतत् ] ‘धन्याः’ सार्थकजीवनाः प्रशंसनीयाः इति यावत् । कथम् ? ये ‘वाताः वने विचरन्तं’ परिधमन्तं ‘रामं यथासुखं’ स्पर्शानुसारं स्पृशन्ति’ अहं खलु अधुना पुनं मे स्पृष्टुम् न समर्थः ; परं ये खलु वाताः वने कमलसरांसि सर्वतः आवर्तन्ते ( तथा तेन च सुरमयः जायन्ते ) ते खलु स्पर्शानुसारं पुनं मे स्पृशन्ति अतः त एव धन्याः अहं पुनरध्वोऽधुना संजातः ।

### Notes

1. तटाकपरिवर्तिनः—adj. to वाताः । तटाकः पद्मादिश्रीमिता सरः । Most probably the word तडाग is the prakrit form of this word. तटाकं परि परितः ( सर्वतः ) वर्तन्ते आवर्तन्ते गच्छन्ति इति तटाक + परि + इत् + णिनि प्रत्ययः । प्रथमा बहुवचनम् ।

2. विचरन्तम्—वि + चर् + शतृ—२या एकवचनम् ; adj to रामम् ।

3. यथासुखम्—सुखम् ( noun ) अनतिक्रम्य इति अव्ययीभावः ; or यथा

सुखम् (adj.) इति सहसुपा । तत् यथा तथा । Adverb. Dasaratha so much loves Rama that he thinks that inaminate fragrant वनवात there, are also more lucky than himself in having been able to touch Rama at pleasure. अत्र अप्रस्तुत प्रशंसा ।

( ततः प्रविशति सुमन्त्रः )

सुमन्त्रः—( सर्वतो विलोक्य सशोकम् )—

एते भृत्याः स्वानि कर्माणि हित्वा

क्षेप्त्वा रामे जातवाष्पकुलाक्षाः ।

चिन्तादीनाः शोकसन्दग्धदेहा

विक्रोशन्तं पार्थिवं गर्हयन्ति ॥ १३ ॥

Prose.—रामे क्षेप्त्वा जातवाष्पकुलाक्षाः चिन्तादीनाः शोकसन्दग्धदेहा एते भृत्याः स्वानि कर्माणि हित्वा पार्थिवं गर्हयन्ति ।

Eng.—(Then enter Sumantra) Sumantra—(Looking around and with grief) These employees—with their eyes full of tears due to their affection for Rama and their person burnt all over with grief, are blaming the wailing King, having left their duties and being afflicted with anxiety (for Rama), or due to their constantly thinking (of Ram).

Beng.—( तारपत्र सुमन्त्रेण अवेश ) । ( चारिदिके तार्काईरा शोककेर सहित ) सुमन्त्र—एहै राजसेवकदल रामचन्द्रेण प्रति स्नेहवशतः साक्षनेत्र छिन्ताक्रिष्ट एव शोकदग्ध कलेवर हईरा निज निज कार्याभार त्याग करतः शोकपरान्न राजारहै निन्दा करितेहे ।

Tika.—‘रामे’ रामविषये रामचन्द्रं प्रति ‘क्षेप्त्वा’ प्रेमवशात् ‘जातवाष्पा-कुलाक्षाः’ अश्वपूरुषेणाः ( तथा ) ‘चिन्तादीनाः’ रामचन्द्रस्य मङ्गलामङ्गलचिन्तया दीनाः परिक्लिष्टाः यद्वा अदर्शनं यातस्य रामस्य एव पुनः पुनश्चिन्तनेन दीनाः क्लान्ताः,

( तथा ) 'शोकसन्दग्धदेहाः' रामविरहशोकाग्घना दग्धकलिवराः सन्तः 'एते मम समक्षं वर्त्तमानाः भृत्याः' राजसेवकाः 'स्त्रानि' आत्मनः कर्माणि कार्यभारान् हित्वा परित्यज्य 'विक्रोशन्त' विलपन्त पार्थिवं राजानम् एव गृहं यन्ति कुतसयन्ति । राज्ञः एव स्त्रीणाम् हि रामचन्द्रस्य वनगमनं प्रति कारुष्यम् इति मत्वा राजानमेव निन्दन्ति । शालिनीवृत्तम् तल्लक्षणं यथा—“मात्तौ गौचिच्छालिनौ वेदशोकैः कथ्यते” ।

N. B.—The employees hold the King responsible for the mischief that had recently befallen and were consequently blaming him calling him weak and effeminate.

1. स्नेहात्—हेतो धूमौ ।

2. जातवाष्पकुलाक्षाः—वाष्पैः नेत्रवारिभिः आकुलं परिक्रिष्टमिति इतत् । वाष्पकुलानि अक्षाणि इति कर्मधा । जातानि वाष्पकुलाक्षानि येषां ते इति बहु । or better—जातं वाष्पम्, कर्मधा । तेन आकुलानि । तादृशानि अक्षौषि येषाम्, बहु । In Bahubrihi here, the affix षच् is added to the word अक्ष by the rule “बहुव्रीहौ सव्यङ्ग्योः स्वाङ्गात् षच्”—when अक्षि stands for an eye of some living being ; thereby अक्षि is changed to अक्ष ; or अक्ष meaning इन्द्रिय or चक्षु is the base here. Rest as above, and then there is noneed of समासान्त ; adj to भृत्याः ।

3. चिन्तादीनाः—चिन्तया दीनाः इति इतत् ; adj to भृत्याः ।

4. शोकसन्दग्ध देहाः—adj to भृत्याः । शोकेन सन्दग्धः इति इतत् । शोक-सन्दग्धा देहाः येषां ते इति बहु ।

5. हित्वा—ह्वा ( जहाति etc. ) + क्वाच् ।

6. विक्रोशन्तम्—वि + क्रुश + शट् = २या एकवचन ; adj to पार्थिवम् । रुदन्तम् i. e. उच्चैः क्रन्दन्—wailing or lamenting. Sumantra is sorry that servants are villifying the King who is himself wailing his son's absence and suffering his lot.

8. गृहं यन्ति—गृहं णिच् + लट् अन्ति ।



সুমন্ত্রঃ—( উপৈত্ব ) জয়তু মহারাজঃ ।

Eng.—Sumantra (approaching)—let victory be attained by His Majesty.

রাজা—স্বাতঃ সুমন্ত্র ! ক মে জ্যেষ্ঠো রামঃ—নহি নহি যুক্ত-  
মহিভিতং ময়া ।

ক তে জ্যেষ্ঠো রামঃ প্রিয়সুত সুতঃ সা কদুহিতা

বিদেহানাং মনু-নিরতিশয়ভক্তিগুরুজনে ।

ক বা সৌমিত্রিমাং হতপিতৃকমাসন্নমরণম্

কিমপ্যাহুঃ কিং তে সকলজনশোকাণ্যবকরম্ ॥ ১৪ ॥

Prose.—প্রিয়সুত ! জ্যেষ্ঠঃ সুতো রামঃ ক ( কুব বচং তে ), গুরুজনে নিরতিশয়-  
ভক্তিঃ সা বিদেহানাং মনু-দুহিতা ক ? সৌমিত্রিমাং ক ? আসন্নমরণং সকলজন-  
শোকাণ্যবকরম্ হতপিতৃকম্ মাং কিং তে কিমপ্যাহুঃ ?

Eng. King—Brother Sumantra ! where is my eldest son Ram ? Or no no ! I have not spoken aright ! Ho you affectionate father ! where is your eldest son Ram ? Where is that daughter of the ruler of the Videha that entertains deep devotion to her superiors ? And where lies the son of Sumitra ? Did they say anything to me the wretched father who is the root cause of the deep grief of every one and who is (now) fast approaching death.

Beng.—রাজা ভাই স্মমন্ত, আমার জ্যেষ্ঠপুত্র রাম কোথায় ? না না আমি ঠিক বলি নাই । হে পুত্রবৎসল ! তোমার জ্যেষ্ঠপুত্র রাম কোথায় ? কোথায় বা সেই বিদেহরাজদুহিতা—যার গুরুজনের প্রতি অগাধ ভক্তি ? স্মিত্রানন্দনই বা কোথায় ? সকললোকের শোক-সমুদ্রের নিদান আসন্নমৃত্যু এই হতভাগ্য পিতাকে ( উদ্দেশ্য করিয়া ) তাহার কি কিছু বলিয়াছে ?

Tika.—आतः मम आदृत्य सुमन् ! 'क' कुत्र वत्ते मे 'जोष्टः सुतः रामः' ? एतावन्मात्रम् कथयित्वा राजा रामः प्रति आत्मनो नैष्ठुर्यं सुमन्त्रस्य च वातसंख्यम् अनुसृत्य वदति—“नहि नहि मया युक्तम् उचितम् अभिहितम्” कथितम् । रामो मम जोष्टः पुत्रः इति यन्मया प्रीतं तन्न सुष्ठु । कथम् ? शोकेन अस्य उत्तरं स्फटीकरोति—

‘हे प्रियसुत !’ रामे पिता इव वत्सलं हे सुमन् ! क्व ‘ते’ तवैव ननु मम ‘जोष्टः पुत्रः रामः वत्ते’ । नाहं रामस्य पिता तम् प्रति निष्ठुरताप्रदर्शनात् । अपि त्वमेव यथार्थतस्तस्य पिता तं प्रति वात्सल्यप्रकाशनात् । ( अतएव ) हे प्रियसुत सुमन् ! तव जोष्टः पुत्रः रामोऽधुना कुत्रास्ति ? गुरुजने पूजनीयवर्गे तद्विषये इत्यर्थः, निरतिशयमक्तिः, अतुल्यशालिनी ‘सा विदेहानां’ मिदिलानाम् ‘भर्तुः’ पालकस्य ‘जनकस्य दुहिता ( वा ) क्व कुत्र ? सौमित्रिः सुमित्रासुतः लक्ष्मणः वा क्व ? ‘आसन्न-मरण’ निकटवर्तुगम् सुसूक्ष्मं इति यावत् ‘सकलजनशोकाण्वकम्’ निखिललोकानां समुद्रतुल्यस्य गभीरशोकस्य निदानभूतम् ‘हृत्पिडकम्’ हृत्भाग्यजनकं मां दशरथम् किम् [ प्रपन्नं अव्ययमेतत् ] अपि ते रामादयः किम् अपि ( वाक्यम् ) आहूः कथयामासुः ? अपि ते तव सुखेन माम् उद्दिश्य कमपि सन्देशम् कथितवन्त इति भावः । शिखरिणौडसम् ॥

1. जोष्टः—प्रशस्य + इष्ट ; alternative form श्रेष्ठः । “वृद्धस्य च” इति सूत्रेण वृद्धशब्दादपि इष्टप्रत्यये जोष्टशब्दो लभ्यते ।

2. अभिहितम्—अभि + धा + क्त + कर्मणि ।

3. प्रियसुत—vocative case. प्रियः सुतः यस्य स इति बहु । By “वा प्रियस्य” we may have an alternative form as सुतप्रिय । Dasaratha attributes fathership of Rama on Sumantra. For he himself was cruel on his son and Sumantra was on the other hand affectionate on Rama. सुमन्त्र was Dasaratha's charioteer so the reading प्रियसुत ( प्रियः सुतः तत्सम्बुद्धौ ) seems better here. The address प्रियसुत then will be rather abrupt here.

5. निरतिशयभक्तिः—adj. to दुहिता । अति + शी + अच् = अतिशयः—excessive ; surpassing. निरस्तः अतिशयः यस्या सा निरतिशया । वह्— from which excess has been drained out, which has not been surpassed. केनचिदपि अनतिक्रान्ता इत्यर्थः । निरतिशया भक्तिः सा इति वह् ।

Just see that the feminine निरतिशया has been changed to masculine form in the Bahubrihi ( पु'बद्भाव ) ; but this is not allowed when the word भक्ति forms the second member. Hence according to strict Grammar, we cannot call this form correct ; the correct form is निरतिशयाभक्तिः ; but the rule disallowing the change of feminine to masculine with reference to भक्ति forming the second member is often violated by standard authors ; for example's sake we may name Kalidasa writing दृष्टभक्तिर्भवान्या । (Meghadutam), विदितभक्तिम् माम् (Sakuntala), विरलभक्ति (Raghu). Hence some commentators e. g. Bhoja etc (as seen in गणरत्न ) save the situation by arguing that the rule holds good, when the word भक्ति in question is derived in the कर्मवाच्य ; and consequently this rule does not apply to भक्ति derived in भाववाच्य । Thus भज्यते इयम् इति भज् + क्तिन् ( कर्मवाच्य ) = भक्तिः—meaning an object of adoration, the adored object ; whereas भज् + क्ति = भक्ति ( भाववाच्य )—means adoration itself. In the present case भक्ति is derived in Bhavavachya thereby meaning adoration and hence the said rule does not apply' Kasika and Bhattoji etc. explain such cases as निरतिशयं भक्तिः यस्याः &c, with a सामान्य-निर्देश in निरतिशयम्, by the rule सामान्ये नपुंसकम् ; see our Sak. for details here. And Bhoja's view seems to be more plausible ;

for भक्ति of the प्रियादि class is probably कर्मसाधन ; because Panini's rule "भक्तिः" is also derived in कर्मवाच्य (this is suggested by Prof K. C. Chatterji in his Oriental Literary Digest).

6. विदेहानां—कर्मणि षष्ठी । विदेहानां विदेहइति संज्ञया प्रसिद्धानां क्षत्रियाणां निवासः इति विदेह + अण्—by the rule "तस्य निवासः" and the suffix disappears by the rule "जनपटे लुप" ; the old number and gender (i.e. masculine and plural number that were attached to विदेहानां) are retained by the rule "लुपि युक्तवद्वाक्त्ववचने"—and so we have विदेहाना (meaning the country) in plural.

7. आसन्नं etc.—आसन्नं मरणम् यस्य तमिति वह् ।

8. सकलजनशोकार्णवकरम्—adj to माम् । सकलाः जनाः इति कर्मधा । शोकः आर्णवः इव इति उपमितसमासः । सकलजनानां शोकार्णव इति इतत् । त करोति यः सः तमिति उपपदतत् । Here the suffix ट is attached to the root कृ of करम् । I have not only caused दुःख to my sons, myself, but to all. How wretched am I.

9. हतपिडकम्—adj to माम् । हतः दुर्भाग्यः (wretched) पिता इति कर्मधा । Then the suffix कन् is added to it to imply censure. कुतसायाम् कन् । हतः पिता यस्य also gives हतपिडकम् here with कप् in वह्, but that exp. is not so appealing as this,

10. आहूः—ब्रू + लट् भन्ति ; alternative ब्रुवन्ति । Though a form of the present tense, it is very often used to denote past tense, as in the case here ; some support this by "वर्त्तमानसामोर्ध्वं वर्त्तमानवद्वा" , others to get अतीत sense here takes it as a तिङन्त प्रतिरूपक अव्यय । See also our notes under "अथाहवर्णी विदितो महेश्वरः" in Kumara V.

सुमन्त्रः—महाराज ! मा मैवममङ्गलवचनानि भाषिष्ठाः ।  
अचिरादेव खलु तान् द्रक्ष्यसि ।

राजा—सत्यमयुक्तमभिहितं मया । नायम् तपस्विनामुचितः  
प्रश्नः । तत् कथ्यताम्—अपि तपस्विनां तपो वर्द्धते । अपरप्रणयानि  
स्वाधीनानि विचरन्ती वै देही न परिबिद्यते ?

सुमित्रा—सुमन्त्र ! बहुवल्कलालङ्घितशरीरा वाला वि अवाला-  
चारित्ता भर्तुणो सहधर्मचारिणी अस्मान् महाराजं च किञ्चि  
णालवदि । [ सुमन्त्र ! बहुवल्कलालङ्घितशरीरा वाला अपि  
अवालाचारित्ता भर्तुः सहधर्मचारिणी अस्मान् महाराजं च  
किञ्चित् नालपति ] ।

सुमन्त्रः—सर्व एव महाराजम् ।

राजा—न न । ओत्तरसायनैर्मम हृदयातुरस्थीषधैस्तेषाम्  
नामधेयैरेव आवय ।

सुमन्त्रः—यदाज्ञापयति महाराजः । आयुष्मान् रामः—

राजा—राम इति ! अयं रामः । तन्नामश्रवणात् स्पृष्ट इव  
मे प्रतिभाति । ततस्ततः ।

सुमन्त्रः—आयुष्मान् लक्ष्मणः—

राजा—अयं लक्ष्मणः । ततस्ततः ।

सुमन्त्रः—आयुष्मतौ सीता जनकराजपुत्री—

राजा—इयं वै देही । रामो लक्ष्मणो वै देहीत्ययमक्रमः ।

सुमन्त्रः—अथ कः क्रमः ?

Sumantra.—Ho your Majesty ! never utter such inaus-  
picious words. In no time you will surely meet them.

King.—True I have not spoken aright. This is not the proper question regarding the ascetics. Then please say (or—answer to my questions).—“Do the austerities of the ascetics (my sons) prosper ? Does not the daughter of the King of Videha feel exhausted (experience trouble) in roaming freely in the forest ? (or in roaming in the forest brought under control by Rama ? )

Sumitra.—Sumantra ! did not Vaidehi—the close follower of her husband in his duties (rites)—herself though really a girl, is not of girl-like nature, and who has adorned her person with a good number of bark clothing, speak anything to us or His Majesty ?

Sumantra.—All the three (spoke to) His Majesty.

King.—No ! No ! make me hear, by uttering their very names which (now) serve as ointment to my ears and drug for the disease of my heart.

Sumantra.—As your Majesty commands ! The long-lived Rama.

King.—Ram ! yes ! here is Ram ! On hearing his name I seem to have touched him. Then—

Sumantra.—The long-lived Lakshmana—

King.—Here is Lakshman. Then—

Sumantra.—Then long-lived Sita the daughter of Janaka

King.—Here is Vaidehi. But—Ram Lakshman and Vaidehi is not the proper order (in uttering the names).

Sumantra.—what, then is the proper one ?

Beng. স্মৃজ—মহারাণী! না এমন অমঙ্গলের কথা বলিবেন না। অচিবেই আপনি তাদের দেখিতে পারেন। রাজা—গত্যই আমি অশ্রয় বলিয়াছি। তপস্বিদের বিষয়ে এইরূপ জিজ্ঞাসা কর কৰ্ত্তব্য নহে। আচ্ছা এইবার বল—(সেই) তপস্বিগণের তপস্তা বৃদ্ধি হইতেছে ত? রামকর্ত্তক স্বাষস্তীকৃত অরণ্যরাজিতে বিচরণ করিতে (or—স্বাধীনভাবে বনে পরিভ্রমণ করিতে) বৈদেহীব কোনও প্রকার) রেশ হইতেছে না ত? স্মৃজা—সীতা বালিকা হটে কিন্তু তাহার স্বভাব বালিকাব মত নহে। সেই সীতা নানাবন্ধনবাসে আপনার শরীর অলঙ্কৃত করিয়া স্বামীর অমুগামিনী (সহধর্মচাৰিণী—সহধর্মিণী) হইয়াছে। আচ্ছা সে আমাদিগকে বা মহারাজকে কি কিছু বলে নাই? স্মৃজ—সকলেই মহাবাজকে—! রাজা—না! না! আমার কর্ণের রসায়ন (স্বরূপ) হৃদয় বেদনার ঔষধ (স্বরূপ) তাহাদের নামগুলিই উচ্চারণ করে আমার শোনাও। স্মৃজ—যে আঞ্জা মহারাজা! দীর্ঘায়ু বামচন্দ্র। রাজা—ই্যা রাম! এই যে রাম। তার নাম শুনে মন হল তাকে বুঝি স্পর্শ করছি। তার পর। স্মৃজ—আমুখান্ লক্ষণ। রাজা—এই যে লক্ষণ। তার পর। স্মৃজ—জনকনন্দিনী আমুখ্যতী সীতা—। রাজা—এই যে বৈদেহী। রাম লক্ষণ বৈদেহী এটা ঠিক ক্রম হল না। স্মৃজ—তবে কি প্রকার ক্রম হইবে?

Tika.—‘মা অনঙ্কলবন্দনালি’ অশ্রুভবাক্যানি ‘মামিষ্টাঃ’ কথয়ন্তু মবান্। সত্যম্ অযুক্তম্ নযা অমিহিত’ প্রীক্তম্। কথম্? (যতঃ) বন্ধনধারিণী রামাদয়ঃ কিম্ ভক্তবন্দী ন বৈতি এবম্প্রক্কাঃ প্রস্নঃ তপস্বিনাম্ সম্বন্ধে ন ভচিতঃ ন কৰ্তব্যঃ। (তচ্চি কৌতুহঃ প্রস্নঃ কৰ্তব্যঃ? যাভ্যঃ প্রস্নঃ কৰ্তব্যঃ তাভ্যম্ এব অহং বদামি) ‘নত্ কথ্যতাম্’ নযা ক্রতস্ব সমোচীনস্ব প্রস্নস্ব ভক্তরমধুনা ত্বম্ ইহি। (নতু কঃ স্বল্প তৈ প্রস্নঃ? অযুক্তম্) অপি কি’ তপস্বিনাং বহুতপস্বিবিধাণাম্ রামাদীনাং মদৌ বজ্জতি ক্রমতি? অপি অরথ্যানি বনানি স্বাধীনানি স্বাধীনতায়ুক্তানি বা রাম-

चन्द्रेण वाह वलिन स्थायतीकृतानि विचरन्ती पश्चिमन्ती वैदेही विदेहराजपुत्री न परि-  
 खिद्यते न परिश्रमम् अनुभवति ? [ अपि इति प्रश्ने अव्ययम् ] । अथ सुमित्रा  
 पृच्छति—‘बह्वल्कलालङ्कृतशरीरा’ अनेकैः वल्कलवसनैः यस्याः देहः अघुना भूषितः  
 तादृशी सीता । ‘वाला’ नवयौवना अपि [ तथाहि दंष्ट्रे-अजातोपयसा सलज्जा नव-  
 यौवना तु वाला ] ‘अवालचारित्रा’ यस्याः चारित्र्यम् स्वभावः अवालम् वालिशोचितं न  
 भवति अपि तु प्रौढनारीजनोचितम् ( प्रगल्भरमणीजनोचितं ) भवति तादृशी सीता ।  
 ‘भक्तुः’ वनवासप्रस्थितस्य रामस्य ‘सहधर्म’ चारिणी समानधर्मावलम्बिनी रामचन्द्र इव  
 सतीवेषधारिणी इत्यर्थः । न किञ्चित् आलपति अस्मान् उद्दिश्य किं न कथितवती ?  
 सर्वे एव सर्वे रामादयः एव महाराजम् कथितवन्तः । ‘श्रोतरसायनैः’ कर्णयोः  
 रसायनैः रसायनकरैः । यादृक् रसायनं कर्णौ सुखयति तद्वत् कर्णयोः सुखकरैः ।  
 ‘हृदयातुरस्य’ हृदयेन लक्षणाद्व्या (by transference of epithet) हृदयपीडया  
 आतुरस्य पीडितस्य मनः औषधैः भेषजस्वरूपैः नामधेयैः नामभिः एव नामानि  
 उच्यन्ते एव इत्यर्थः आवय निशमय । आयुषान् दीर्घायुः । तन्नामश्रवणात् तस्य  
 रामस्य नाम्नः यत् श्रवणम् आकर्षणं नम् तस्मात् । [ हेतौ ध्रुवो । यद्वा तन्नामश्रवणम्  
 आकलयत् इति ल्यप्लोपे ध्रुवो ] ॥

रामः लक्ष्मणः वैदेही इति अयम् प्रकारः अक्रमः अप्रशस्तः क्रमः अयुक्तः क्रमः  
 इति अहं मन्ये । तर्हि कः खलु सुष्ठु क्रमः भविष्यति ?—श्रूयताम् ।

### Notes

1. ना भाषिष्ठाः—here the real form is अभाषिष्ठाः (लुङ् second personal singular of the root भाष्—भाषते) = the अट of लुङ् eliding on account of the presense of ना by the rule “न साङ्योने” !  
 Again the लुङ् here is used in the sense of Imperative mood by the rule “माङि लुङ्” which authorises the use of लुङ् in any mood and tense in connection with माङ् । But there is another prohibitive ना diff. from माङ् । In connection with this लोट &c. is also used. comp “माकुर्व धनजनयौवनगर्वम्” &c.



2. अरण्यानि—obj to विचरन्ती ( वि + चर् + शट् fem) by the “अकर्मकधातुभिर्योगे देशःकालोभाभोगन्तव्योष्वा च स्यः कर्मसंज्ञका इति वाच्यम्” ।

3. स्वाधीनानि—स्वेषु अधि इति उनीतत् । The suffix ख is attached to अधि and the word becomes स्वाधीन ; adj to अरण्यानि । The अरण्य which is स्वाधीन is open to all. Then स्वाधीनानि = स्वाधीनतायुक्तानि ; or made स्वाधीन by Rama.

4. परिखिद्यते—परि + खिद्य दिवादि कर्त्तरि or कर्मकर्त्तरि लट् ते । Also comp our notes under “खिद्यसे लोकहतेतोः” in Sakuntala V.

5. वह् वल्कलाङ्गतशरीरा—adj to सहधर्मचारिणी । वह् न वल्कलानि इति कर्मधा । तैः अलङ्कृतमिति इतत् । तादृशं शरीरं यस्याः ; सेति वह् ।

6. अवालचारित्रम्—adj as before. वालात् अन्यदिति अवालम् । नञ् तत् । अवालं चारित्रम् यस्याः सा इति वह् । चरित्रम् एव चारित्रम् इति स्वार्थे प्रज्ञादि अण् प्रत्ययः । or चर + इवञ् = चारित्रम् ।

7. सहधर्मचारिणी—सह सदृशम् धर्मम् चरति यासा इति सह + धर्म + चर्णिनिः—स्त्रियाम् । or—सहधर्मं चरतीति । or—धर्मं चरतीति धर्मचारिणी । सहधर्मचारिणी, सुपसुपा । “सहृदयः सहश्वचनोऽप्यस्तीति” इति भट्टोजीदीक्षितस्य व्याख्यानम् । See ante also.

8. ओदरसायनै—ओदरयोः रसायनम् इति इतत् । तैः । Same case with नामधेयैः । Compare “मनसश्च रसायनानि” in Uttaracharita I. 36.

9. हृदयातुर etc.—हृदयेन (हृदयवेदनया) आतुर इति इतत् । Related to औषधैः । औषधैः has same case with or in app. to नामधेयैः ।

10. नामधेयैः—करणे वृत्तीया । नाम + धेय स्वार्थे ।

11. आवय—श्रु + णिच् + लोट् द्वि ।

12. तन्नामश्रवणात्—तस्य नाम इति इतत् । तस्य श्रवणमिति इतत् सच्चात् । हेतौ धृमी &c.

13. अक्रमः—अप्रशस्तः क्रमः इति नञ् तत by the dictum “तत सादृश्य-  
मभावश्च तदन्यत्र तदत्यता । अप्राशस्त्यं विरोधश्च नञ्-र्याः षट् प्रकीर्तिताः ।”  
Here compoundable नञ् denotes inauspiciousness. This line  
occurs in Pancharatna as well “अयमक्रमः । अथ कः क्रमः” ।

14. Remark—Prof. Pranjape remarks that here सीता in  
“आयुषती सीता जनकराजपुत्री” is superfluous. This is right for  
later we have not सीता, but only “आयुषती जनकराजपुत्री” ।

राजा—रामो वै देही लक्ष्मणइत्यभिधीयताम् ।

रामलक्ष्मणयोर्मध्ये तिष्ठत्वत्रापि मैथिली ।

यदुदोषाण्यरण्यानि सनाथैषा भविष्यति ॥ १५ ॥

Prose.—अत्रापि ( नामधेयनिर्देशेऽपि ) रामलक्ष्मणयोर्मध्ये मैथिली तिष्ठतु ।  
अरण्यानि बहुदोषाणि ; ( एवं मध्यास्थिता एषा ) सनाथा भविष्यति ।

Eng.—Please tell thus—Ram, Maithili and Lakshman.  
Even here (in course of mentioning their names) let  
Maithili stay between Ram and Lakshman ; (for) forests  
are full of apprehensions and (thereby) she will (always)  
be attended by protectors.

Beng. राजा—एथानेउ राम, मैथिली एव लक्ष्मण—एहैरूपहै बल  
(अर्थात् नाम उल्लेखेन समरूपे) मैथिली, राम उ लक्ष्मणेन मध्ये अवस्थान  
करुन । वन बहुदोषसङ्गुल, सुतरां एकरूप मध्यास्थिता हईने सीता  
रक्षक वृत्त हईराई रहिबेन ।

Tika.—रामः मैथिली लक्ष्मणः इति एवमुपकारः क्रमः एव लया वाच्यः ।  
( कथम् ? उच्यते, यथा वनवासे सीता उभयोर्मध्ये तिष्ठति तद्वत् ) । अत्रापि अत्र  
अयोध्यायाम् तेषां नामोक्तेखसमवेऽपि रामलक्ष्मणयोः मध्ये अन्तराले मैथिली सीता  
तिष्ठतु । ( कथं नाम इयं व्यवस्था ? उच्यते ) अरण्यानि वनानि बहुदोषाणि विविध-  
सङ्कटपूर्णानि । ( अतएव ईदृशे क्रमे सति ) एषा मध्यास्थिता सीता सनाथा अथ

रामः पश्चात् लक्ष्मणः इति उभयभागेऽपि नाद्ययुक्ता रचकसंहिता इति यावत् भविष्यति ।  
तेन न कापि विपदाशङ्का तस्याः भविष्यति ।

Notes.

1. अभिधीयताम्—अभि + धा + लोटताम् कर्मणि ।
2. बहुदोषाणि—बहुवः दोषाः येषु तानि इति बहु । Adj. to अरण्यानि ।
3. सनाथा—नाथेन रक्षकेण सह वर्त्तमाना या सेति बहु । Pred. to एषा । N. B.—Here Dasaratha's apprehension for Sita's abduction is reflected. भाविविपत्तिः श्लाघा ।

सुमन्त्रः—यदाज्ञापयति महाराजः । आयुष्मान् रामः ।

राजाः—अयं रामः ।

सुमन्त्रः—आयुष्मती जनकराजपुत्री ।

राजा—इयं वै देही ।

सु—आयुष्मान् लक्ष्मणः ।

[ N. B.—All these have been already translated before ].

राजा—अयं लक्ष्मणः । राम वै देहि ! लक्ष्मण परिष्वजध्वं

मां पुत्रकाः !

सकृत् स्पृशामि वा रामं सकृत् पश्यामि वा पुनः ।

गतायुरमृतेनैव जीवामोति मतिर्मम ॥ १६ ॥

Prose.—( अहं ) पुनः रामं सकृत् स्पृशामि वा पश्यामि वा ( तेन हि )  
अमृतेन गतायुरिव, ( अहं ) जीवामि इति मम मतिः ।

Eng.—Here is Lakshman. Ho Rama ! Sita ! Lakshman !  
my beloved sons ! do embrace me. I think I may live (or  
be saved from death) just like a dying man taking nectar,  
if I but once touch or even see Rama again.

Beng. বাঙা.—‘এইত লক্ষণ । রাম ! গীতে ! লক্ষণ ! আমার স্নেহ-  
ভাজন পুত্রগণ ! আমার আলিঙ্গন কব । আবার যদি আমি একেবারের  
জন্তুও বামকে স্পর্শ করিতে পাই বা দেখিতে পাই, (তাহা হইলে)  
অমৃত পানে যে রূপ মরণাপন্ন ব্যক্তি বাঁচিয়া উঠে তক্রূপ বাঁচিয়া উঠিতে  
পারি বলিরাই আমার মনে হয় ।

Tika.—ঐ মম পুত্রকা: অনুকম্পাভাজনানন্দনা: ! মাম্ পরিষ্রজধ্বম্ আলিঙ্গন ।  
‘অহং’ পুন: শূন্য: রামং সঙ্কত বারমেকং (‘স্বিত্’ স্পৃশামি বা দৃশ্যামি বা (‘তর্হি’)  
‘অহং’ অমৃতেন সুধাপানেন গতায়ু: সুসূপু: ইব জীবামি পুনর্জীবনলপ্স্যে’ ইতি মম মতি:  
বিসিদ্ধনা । ‘মম্যিহম্ বারমেকং’ রামস্য স্পর্শনেন দর্শনেন বা তথা জীবয়ম্—  
যথা জীবতি কস্মিন্ মরণাপন্নো জন: সুধাপানেন ।

### Notes

1. পুত্রকা:—পুত্র + কন্ অনুকম্পার্থে । Case of address.
2. পরিষ্রজধ্বম্—পরি + স্রজ্ + লোট ধ্বম্ । Nom. যুযম্ ।
3. সঙ্কত—অব্যয় ; meaning once.
4. গতায়ু:—গতং গতপ্রায়ং আয়ু: যস্য স ইতি বহ্ ।
5. অমৃতেন—করণে ইয়া । By transference of epithet it implies  
অমৃতপানে । As a dying one ( গতায়ু: ) survives ( জীবতি ) by  
অমৃতপান, so I dying by পুত্রবিরহ will live by seeing or touching  
Rama.

সুমন্ত:—শৃঙ্গবীরপুরে রথাদবতীর্থ্য অযোধ্যাভিমুখা: স্থিত্বা  
সর্ব এব মহারাজং শিরসা প্রণম্য বিজ্ঞাপয়িতুমারম্ভা: ।

কমপার্থ্য চিরং ধরাৎবা বক্তং প্রস্কুরিতাধরা:

বাষ্ণস্তম্ভিতকণ্ঠত্বাদনুক্লেব বনং গতা: ॥ ১৬ ॥

Eng.—Having alighted from the car at the city of  
Srīngvera and turning their faces towards Ayodhya they all

stood to speak something—after having saluted your Majesty with their heads. But as they opened their quivering lips to utter something after having long thought over it, then their throats became choked with tears, and thus without speaking anything they turned towards the forest.

Beng.—শৃঙ্গবেরপুরে রথ হইতে অবতীর্ণ হইয়া তাঁহার সাক্ষাতে অশোধ্যার দিকে ফিরিয়া দাঁড়াইয়া মহারাজকে মস্তক অবনত করিয়া প্রণাম করতঃ (কিছু) বলিতে আরম্ভ করিয়াছিলেন। কিছু—কোনও একটা বিষয় অনেকক্ষণ ধরিয়া চিন্তা করিয়া বলিবার জন্ত যেই তাঁহার অধরঃস্পন্দিত করিলেন, অমনি বাষ্প তাঁহাদের কণ্ঠ স্তম্ভিত করিয়া ফেলিল—তাই তাঁহার কিছু না বলিয়াই বনে চলিয়া গেলেন।

Tika.—শৃঙ্গবেরপুরে প্রয়াগোত্তরে গঙ্গাতটবর্তিনী কল্মি স্থিত শৃঙ্গবের ইতি নাম্না প্রসিদ্ধ স্থান যত্র নিষাদরাজস্য গুহস্য রাজধানী আসীন তত্র, বিদ্যাপয়িতুম্ কথয়িতুম্ আরম্ভাঃ উপক্ৰান্তাঃ তে। 'পর' ক'চিদিপি অর্থ' বিষয়ম্ 'চির' দীর্ঘ-কাল' ধ্যায়া একায়তয়া অনুচিন্ত্য বক্তুম্ তমেব অর্থ' বচসা প্রকাশয়িতুম্ প্রস্তুত-ধরাঃ অজিতাধরাঃ (সন্তঃ তে) বাষ্পসন্মিতকণ্ঠত্বাৎ অশ্রুনিবদ্ধকণ্ঠদেহত্বাৎ (কিনপি) অনুজ্ঞা অকথয়িত্বা এব বন' কানন' গতাঃ প্রস্থিতাঃ। পুনঃ পুনঃ বিচিন্ত্য হৃদয়তম্ অভিপ্রায়ম্ প্রকাশয়িতুম্ যদ্যেব তে অধরান্ প্রস্তুতবন্তঃ তদেব হৃদয়াৎ অশ্রু উদগতম্ তেষাং কণ্ঠান্ বরীধ। তেন তে ন কিञ্চিত্ বক্তুম্ শকুঃ। এব' কিञ্চিত্ অনুজ্ঞা এব তে কানন' প্রস্থিতাঃ।

### Notes

1. শৃঙ্গবেরপুরে—This is identified with Sringvera on the Ganges, 22 miles N-West of Allahabad.

2. অযোধ্যাভিমুখাঃ—adj. to তে। অভিগতানি মুখানি যেষাং তে ইতি বহু। অযোধ্যায়াঃ অভিমুখাঃ ইতি দ্বিত্ব। Qual. সর্বা।

3. আরম্ভা:—আ + রম্ + আদিকর্মণি ক্ত। আদিকর্ম implies the commencement of an action from prior time.

4. ধ্যাত্বা—ধ্যৈ + ক্তাচ্; having thought over.

5. প্রস্কুরিতাধরা:—adj to তে understood. প্র + স্কৃ + ক্ত = প্রস্কুরিতা:। তাড়শা অধরা: যेषাং তে ইতি বহু।

6. বাষ্পসম্মিত কণ্ঠত্বাৎ—হিতৌ ধ্রুৱী। বাষ্পেণ হৃদয়াৎ উল্ল্যিতেন অশ্রুস্বা সম্মিত: নিরুদ্ধ: ইত্যত্। তাড়শা: কণ্ঠা: যেষাং তে ইতি বহু। তস্মাৎ।

7. অনুক্তা—নঙ্ + বচ্ + ক্তাচ্। Out of extreme affection for father, Rama and others could not speak anything.

রাজা—কথম্ অনুক্ত্যৈব বনং গতা:। ( ইতি দ্বিগুণং মোহম্ উপগত: )।

সুমন্ত্র:—( সসম্ভ্রমম্ ) বালাকি! উচ্যতাম্ অমাত্যভ্য: অপ্রতীকারায়াং দশায়াম্ বর্ত্ততে মহারাজ ইতি।

কাম্বুকৌয়:—তথা। ( নিষ্ক্রান্ত: )।

দৈব্যৌ—মহারাঅ, সমস্মসিহি সমস্মসিহি। [ মহারাজ, সমাশ্বসিহি সমাশ্বসিহি ]।

Eng. King—How is it! they have left for the forest without speaking anything ( falls in a deeper swoon ).

Sumantra. (Hurriedly) Valaki! please tell the ministers that His Majesty lies in an unremediable condition.

Chamberlain,—Let it be so ( exit ).

Queens.—Be consoled your Majesty! be consoled.

Beng.—রাজা—কি রকম! কিছু না বলেই বনে চলে গেল। (দ্বিগুণ মোহ প্রাপ্ত হইলেন)। সুমন্ত্র—(তাড়াতাড়ি or সজ্জের সহিত)

बालाकि ! मङ्गिणके बल महाराज्जेर अवस्था प्रतीकारेर अतीत  
हईराछे । काङ्गुकीर—ताई हउक । ( चलिग गेलन ) । देवीद्वर—  
महाराज ! आश्वस्तु हउन । आश्वस्तु हउन ।

Tika.—अमात्येभ्यः सन्निभ्यः [ सम्प्रदाने ४र्थी ] । 'अप्रतीकारायाम्' अविद्य-  
मानः प्रतीकारः यस्याः सा अप्रतीकारः । तस्याम् । प्रतिविधानरहितायाम् अव-  
स्थायाम् । 'समाश्वसिहि' आश्वस्ती भव धैर्यं धारय ।

Notes.

1. उच्यताम्—रू वा वच् + लोट ताम् कर्मणि । The root is द्विकर्मक ।
2. अमात्येभ्यः—४र्थी । The construction is peculiar. It is really the indirect object of उच्यताम् and hence should be put in the first case ending on account of its right of being उक्त । But the author puts here ४र्थी perhaps thinking वच्, identical with कच्, which usually governs the indirect object in the fourth case ending. सम्प्रदाने ४र्थी acc. to माध्यकार । See Tika. See अर्थ्यां गौतमेर निवेदयामि also in Sak.
3. अप्रतीकारायाम्—adj to दशायाम् । वह्नोहिः—see Tika.
4. समाश्वसिहि—सम् + आ + श्वस् + लोट हि ।

राजा—( किञ्चित् समाश्वस्य )

अङ्गं मे स्पृश कौशले न त्वां पश्यामि चक्षुषा ।

रामं प्रति गता बुद्धिरद्यापि न निवर्तते ॥ १८ ॥

Prose.—( हि ) कौशले मे अङ्गं स्पृश ; त्वां चक्षुषा न पश्यामि । रामं  
प्रति गता ( मे ) बुद्धिरद्यापि न निवर्तते ।

Eng. King—(Being a little consoled) Oh Kauslya, do  
touch my person ; I do not see you with my eyes. My mind  
is fixed on Ram wherefrom it has not yet come back (or—  
it has not yet been withdrawn).

Beng.—बाज्जा ( कतकठा आखण्ड हईया )—कोशलो ! तूमि  
आमार अन्न स्पर्शकर । आमि तोमाके चोथे देख्ते पारितेहि  
ना । ( केनना ) आमाव छिउ रामेर काहे चलिया गियाछे—ता  
एथनओ सेथान हईते फिरिया आसे नाई ।

Tika.—‘कोशल्ये, मे मम अङ्गं देहम् स्पर्श’ विना मे अङ्गस्पर्शम् तव अन्न  
‘अवस्थानं’ विज्ञातुम् अहं न शक्नोमि । कथम् ? यतः—अहं त्वाम् चक्षुषा नयना-  
भ्याम् [ करणे इया ] न पश्यामि न अवलोकयामि । अहम् त्वाम् न पश्यामि—अन्नको  
हेतुः ? उच्यते । इन्द्रियाणि हि मनोऽनुगच्छन्ति । मनसः साहाय्यं विना तानि  
स्वकार्थं साधयितुम् अक्षमाणि । तर्हि कुत्र ते मनोऽधुना वर्तन्ते ? शृणु—मम बुद्धिः  
मनः क्लान्तं प्रति गता । [ मम चाक्षुष्ययुक्तं मनः अस्मात् स्थानात् क्षलिला रामम्  
आश्रितवत् । ] सा तु अद्यापि एतावता अपि समयेन न निवर्तते रामात् न प्रत्यावृत्त्या  
भवति । अधुनाऽपि सा रामासक्ता तिष्ठति इत्यर्थः ।

### Notes

1. बुद्धिः—बुध् + क्तिन् ; it means “mind” here.
2. निवर्तते—नि + वर्त्त + लट्ते ।

राजा—पुत्र राम । यत् खलु मया सन्ततं चिन्तितम् ।

Eng. King—My son ! Ram ! what I have always  
pondered over (is as follows)—

### Notes

1. सन्ततम्—सम् + तन् + क्त ; always ; adverb. सततम् is also  
correct by “समी वा ततद्धितयोः” ।

(राजा) राजि त्वामभिषिच्य सन्नरपतेर्लाभात् कृतार्थाः प्रजाः

क्त्वा त्वत्सहजान् समानविभवान् कुर्वात्मनः सन्ततम् ।

इत्यादिश्र च ते तपोवनमितो गन्तव्यमित्येतया

कैकेय्या हि तदन्यथा कृतमहो निःशेषमेकक्षणे ॥ १८ ॥



**Prose.**—তাং রাজ্যে অভিষিচ্য সন্নরপতির্লামাত্ প্রজাঃ কৃতার্থাঃ কৃত্বা, “সন্ততং লত-সহজান্ আত্মনঃ সমানবিভবান্ কুরু” ইতি চ তে আদিষ্ট্য ইতস্তদীবনং ( মত্যা ) গন্তব্যমিতি ; অহী এতয়া হি কৈকীয়া একাচরী নিঃশেষং তদন্যথা কৃতম্ ।

**Eng.**—Having installed thee in the kingdom (or having crowned you king) and (thereby) making the subjects content due to their gaining a very good ruler (in thee), and having directed you to make your brothers always equally prosperous (or having dictated you to share your prosperity always in common with your brothers), I should retire to the forest ; (but) alas ! all these have been totally upset by this Kaikeyi.

**Beng.**—তোমাকে রাজ্যে অভিষিক্ত কবতঃ উত্তমপতি লাভে প্রজাবৃন্দকে কৃতার্থ কবিয়া এবং “সর্বদাই তোমার সহোদরগণকে নিজের তুল্য ঐশ্বর্যবান্ করিবে ( অথবা তোমার ঐশ্বর্য তোমার ভ্রাতৃ-বৃন্দের সহিত সমভাবে ভোগ করিবে )”—এইরূপ আদেশ তোমায় দিয়া আমি এখান হইতে তপোবন যাইব ( ইচ্ছা ছিল ) । ( কিন্তু ) হায় ! এই কৈকেয়ী এক মুহূর্ত্তেই তাহা নিঃশেষ করিয়া দিল ( বা—তাহা সম্পূর্ণরূপেই বিপর্যস্ত করিয়া দিল ) ।

**Tika.**—( কিম্ মত্যা সন্ততং স্মৃতিতং তত্ শৃণু । ই রামচন্দ্র ! ) লাম রাজ্যে অভিষিচ্য রাজপদে প্রতিষ্ঠাষ্য—( এতেন হি ) সন্নরপতিঃ সাধুভূপতিঃ লামাত্ প্রাপন্যাত্ প্রজাঃ কৃতার্থাঃ কৃতকৃত্যাঃ সিদ্ধমলীরথাঃ সন্তুষ্ঠাঃ ইতি যাবত্, কৃত্বা, ‘সন্ততং সর্বদীব লতসহজান্ তব সহোদরান্ আত্মনঃ সমানবিভবান্’ তবৈব তুল্যম্ ऐश्वर्यवतঃ “কুরু বিধিহি ইতি আদিষ্ট্য” । ( যদা তব ষাট্ৰূপ্ আত্মনঃ সমানবিভবান্ রাজৈশ্বর্যভোগে ল্যেব সহ তুল্যাধিকারিণঃ কুরু মানয় ইতি ) তে লাম আদিষ্ট্য নির্দিষ্টা ইতঃ অযোধ্যারাজ্যাত্ ( মত্যা ) তদীবনং গন্তব্যমিতি মে মতিরাসৌত্ । কিন্তু অহী ! অনন্যা নীচাশয়য়া হি এব কৈকীয়া একাচরী একাকিন্বেব মুহূর্ত্তে নিঃশেষম্ অশেষম্ সমূলম্

सम्पूर्णरूपेण इति यावत् 'तत्' ने चिन्तितम् वस्तु 'अन्यथा कृतम्' विपर्यस्तम् कृतम् । शार्दूलविक्रीडितं वृत्तम् ॥

## Notes

1. अभिविच्य—अभि + सिच् + ल्यप् ।
2. सन्नरपतेः—कर्मणि इष्टौ । सन् नरपतिरिति कर्मधा । तस्य ।
3. कृतार्थाः—कृतः अर्थः यासाम् ताः इति बहु ।
4. तत्सहजान्—obj. to कुरु । तव सहजाः तान् इति इतत् । सह + जन + ड कर्तरि ।

5. समानविभवान्—obj. to सहजान् । समानः तुल्यः विभवः येषां तान् इति बहु । It means either (i) यथैव त्वम् अयोध्याराज्याभिनेन विभववान् असि—तथैव एतेषाम् कृते राज्यान्तराणि विजित्य वा भूभागान् दत्त्वा एतान् अपि तवैव समम् तुल्यैश्वर्यावतः कुरु ; or (ii) समानः = साधारणः । एतान् आत्मनः (आत्मना सह ) साधारणविभवान् कुरु तवैव राजौश्वर्याम् एभिः सहैव समानरूपेण भुङ्क्ष्व । (i. e. let your royal prosperity be enjoyed by you in common with them ; please spare your royal prosperity equally with them ).

6. ते—stands instead of त्वाम् ; सम्बन्धसामान्ये इष्टौ ।
7. एकक्षणे—एकः क्षणः इति कर्मधा । तस्मिन् ।
8. निःशेषम्—adverb ; निरस्तः शेषः यस्मात् तत् यथा तथा इति बहु । Without any remainder ; totally.

9. तत्—refers to what he thought ; construe यत् मया चिन्तितम् तत् । उक्ते कर्मणि १मा ।

10. अन्यथाकृतम्—अन्य + थाञ् ( प्रकारे ) = अन्यथा । कृ + क्त कर्मणि । अन्यथा कृतम्, सुप्-सुप्ता । विपर्यस्तम् कृतम् upset.

राजा - सुमन्त्र, उच्यताम् कैकेय्याः—

गतोरामः प्रियं तेऽस्तु त्यक्तोऽहमपि जीवितैः

क्षिप्रमानीयताम् पुत्रः पापं सफलमस्त्विति ॥ २० ॥

Prose.—रामः वनं गतः । ते प्रियमस्तु ! अहमपि जीवितैः त्यक्तः । (ते) पुत्रः क्षिप्रमानीयताम् । पापम् सफलम् अस्तु इति हे सुमन्त्र कैकेय्याः (स्वस्वम्) उच्यताम् त्वया ।

Eng.—Sumantra ! please tell Kaikeyi—“Ram has left for the forest. Let good come over to you. Life is also departing from me. Let your son be quickly summoned (brought here) and let your evil motive be fulfilled.

Beng.—राजा—सुमन्त्र ! कैकेयीके बलिआ दाँउ ये—राम बने गिआहेन । तोमार अङ्गिलबित सिद्ध हउक (or तोमार भान होक) । आमारओ प्राण छाड़िया बाईतेछे । तोमार पुत्रके शीघ्र लईया आईस । (तोमार) पाप (उद्देश्य) सफल हउक ।

Tika. सुमन्त्र ! ‘उच्यताम् त्वया’ कैकेय्याः स्वस्वम् त्वया कथ्यताम् [ किं कथयिष्यामि ? ] रामः वनं गतः ; (अतएव) तव प्रियम् रामनिर्वासनरूपम् आकाङ्क्षितं वस्तु अस्तु सिधायु । अहमपि जीवितैः जीवनैः त्यक्तः रहितः । सपदि अहम् प्राणान् त्यज्यामीति भावः । (अतएव यतो मम अभावे राजसिंहासनम् शून्यं स्थास्यति = तस्मात् तव) पुत्रः भरतः ‘क्षिप्रम् आति आनीयताम्’ मातुलालयात् अत्र आनीयताम् इति यावत् । (अत्रागत्य भरतः राजा भविष्यति एवं हि—) ‘पापम्’ तव दुष्टः अभिप्रायः (यः खलु रामनिर्वासनरूपस्तथा भरताभिषेकरूपश्च) सफलम् सिद्धम् अस्तु भवतु ।

### Notes

1. कैकेय्याः—archaic for कैकेयी । स्वस्वविवक्षया वष्टी for उक्ते कर्मणि १मा ।

2. जीवितैः—जीव् + क्त भावे । जीवनैरित्यर्थः । अनुक्ते कर्त्तरि द्वितीया ।

সুমন্তঃ—যদান্নাপয়তি মহারাজঃ ।

রাজা—( জর্জমবলোক্য ) অয়ে রামকথাশ্রবণসন্দগ্ধহৃদয়ং  
মাম্ আশ্বাসয়িতুন্ম আগতাঃ পিতরঃ । কোঽন ?

( প্রবিশ্য ) কাঞ্চুকীয়ঃ— জয়তু মহারাজঃ ।

রাজা—আপস্তাবত ।

কাঞ্চুকীয়ঃ—যদান্নাপয়তি মহারাজঃ । ( নিষ্ক্রম্য পুনঃ  
প্রবিশ্য ) জয়তু মহারাজঃ । ইমা আপঃ ।

Eng.—Sum.—As your Majesty commands.

King. (Looking upwards)—Ho ! my ancestors have  
come here to re-assure (console) me, whose heart has been  
afflicted with the hearing of the facts regarding Ram ; who  
is here (Ho) ?

(Entering) Cham.—Victory to your Majesty (or Let  
your Majesty prosper).

King.—Let water be brought.

Cham—As your Majesty commands. (Going out and  
again entering) Let your Majesty prosper. Here is water.

Beng.—সুমন্ত—যে আঞ্জা মহারাজ ! রাজা—( উপরের দিকে  
দৃষ্টিপাত করিয়া ) অহো ! রামচন্দ্রের কথা শুনিয়া আমার হৃদয় সন্তপ্ত  
হইয়া উঠিয়াছে, তাই আমাকে সাঙ্গনা দিবার জন্ত পিতৃগণ আসিয়াছেন ।  
এখানে কে আছে (হে) ? ( প্রবেশ করিয়া ) কাঞ্চুকীয়—মহারাজের  
জয় হোক । রাজা—জল (আন) ! কাঞ্চুকীয়—যে আঞ্জা মহারাজ !  
( বাহির হইয়া এবং পুনরায় আগমন করিয়া ) মহারাজের জয় হোক ।  
এই যে জল ।

Tika.—‘रामकथाश्रवणसन्दग्धहृदय’ रामस्य वनगमनवार्त्ताश्रवणेन सन्तप्तहृदयं  
आ आश्वासयितुम् सान्त्वयितुम् पितरः मम परलोकवासिनः पितृपुरुषाः आगताः  
आकाशम् समागताः’ । ‘आपः’ सलिलानि तावत् आनीयन्ताम् ।

### NOTES

1. रामकथाश्रवणसन्दग्धहृदयम्—adj. to माम् । रामस्य कथा इति इतत् ।  
तस्य श्रवणम् । तेन सन्दग्धम् । तादृशं हृदयं यस्य तम् इति बहु ।

2. आश्वासयितम्—आ + श्वस् + णिच् + तुमुन् ।

3. पितरः—sub. to आगताः ; the forefathers have appeared  
in the sky in their spiritual bodies. It is not a good sign ;  
Acc. to Ayurveda it forebodes approaching death. In other  
words, it signifies the immediate death of the king which  
really came about.

4. आज्ञापयति—आ + ज्ञा + णिच् + लट् तिप् । We suggest the  
reading पुनः प्रविश्य here.

5. आपः = water ; it is always fem. plural ; water is asked  
to wash off tears to have a full view of his ancestors ;  
we may also suppose that it was asked due to पिपासा natural  
to a dying person, specially to one burning within through  
grief ; or it was for आचमन to purify himself before the solemn  
act of going to his forefathers, cp “राजा आचम्यावलोक्य” below.

राजा—( आचम्यावलोक्य )

अयममरपतेः सखा दिलीपो रघुरयमत्रभवानजः पिता मे  
किमभिगमनकारणम् भवद्भिः सह वसने समयोममापि तत्र ॥२१

Prose.—अयममरपतेः सखा दिलीपः । अयं रघुः । अवभवान् मे पिता  
अजः । अभिगमनकारणं किम् ? समापि तत्र भवद्भिः सह वसने समयः (वर्त्तते) ।

Eng.—Here is Dilipa the ally of the Lord of the Gods ; this is Raghu. Here is my venerable father Aja, what is the cause of your coming here ? ( oh ! ) my time has come to live with you.

Beng.—এই সুরপতির সখা দিলীপ । এই রঘু । ( এই ) আমার পূজনীয় পিতা অজ । ( আপনাদের এখানে ) আসার কারণ কি ? ( তবে ) আমারও আপনাদের সহিত বাস করিবার সময় হইয়াছে ।

Tika.—অযং মম প্রত্যক্ষং দৃশ্যমানঃ ‘অমরপতিঃ সুরনাথস্য সখা দিলোপঃ’ মম প্রপিতামহঃ । অযং রঘুঃ মে পিতামহঃ । অবমবান্ পূজনীয়ঃ ‘মে পিতা অজঃ’ (অনু দৃশ্যতে) । ( অত ) এষাম্ অভিগমনস্য অভিষ্টানস্য কারণং হেতুঃ কিম্ ? সমাধিতব স্বর্গে ভবদ্ভূমিঃ সহ বসনে বাসে সময়ঃ কালঃ উপস্থিতঃ ইতি মন্যে ।

### Notes.

1. অমরপতিঃ—অমরাণাং পতিস্তস্য ইতি ইত্যত্ ।

2. বসনে—বস + লুটভাবে ; তব । বাসে ইত্যর্থঃ ।

3. Remark—This order of lineage is taken from Padma-purana and is adopted by Kalidasa in his Raghuvalsam.

রাজা—রাম, বৈদেহি, লক্ষ্মণ, অহমিতঃ পিতৃণাম্ সকাশং গচ্ছামি । হে পিতরঃ অয়মহমাগচ্ছামি । ( সূচ্ছ্যা পরামৃষ্টঃ )  
( কাশ্মুকীয়ো যবনিকাস্তরণং করোতি )

সর্বে—হা হা মহারাজ । হা হা মহারাজো [ হা হা মহারাজ etc.]

( নিশ্চান্তাঃ সর্বে ) । ইতি দ্বিতীয়োঃ ॥

Eng.—(King) Ram ! Vaidehi ! Lakshman ! from here I go to my forefathers. My forefathers ! I am just coming. (Seized with a swoon).

(The Chamberlain covers the body with a curtain.)

All.—Alas ! your Majesty ! Alas your Majesty !

Beng.—রাজা—রাম ! বৈদেহি ! লক্ষ্মণ ! আমি এখান হইতে পিতৃগণ সমীপে যাইতেছি। হে পিতৃগণ ! এই যে আসিতেছি। (মুচ্ছাদ্রাস্ত হইলে) (কাণ্ডকীয় বজ্রের দ্বারা রাজার শরীর ঢাকিয়া দিলেন) সকলে—হা হা মহারাজ ! হা হা মহারাজ ! (সকলে চলিয়া গেলেন)। দ্বিতীয় অঙ্ক সমাপ্ত।

#### Notes

1. यवनिकास्तरणम्—यवनिका curtain. आस्तरण is covering (here). यवनिक्त्वा आस्तरणम् इति इतत् covering with a curtain ; or यवनिक्त्वायाः आस्तरणम् इति इतत्।

2. हा हा महाराजो—this portion is uttered by the two ladies that were present there as also by others there, So we have plural सर्वे। आवीर्ण हितम्।

3. मूर्च्छया—करणे इया।

4. Remark—(a) Prof. Paraniape remarks that the stage-direction is defective here. Some word signifying Dasaratha's death should have been put after "मूर्च्छया परावृष्टः"। Thus he suggests स्वर्गे गतः also here. In short the reading of the stage-direction should be "मूर्च्छया परावृष्टः स्वर्गे गतश्च"।

(b) Here Dasaratha's wailings for Rama his favourite son resembles with Ravana's wailings over his beloved son Indrajit in Bhasa's Abhisheka Nataka. See also Introduction.

# प्रतिमानाटकम्

## तृतीयोऽङ्कः

( ततः प्रविशति सुधाकारः )

सुधाकारः—( सम्भाजनादीनि कृत्वा ) भोदु, दाणिं (?) किदं एत्थ कयं अयसंभवअस्स आणत्तम् । जाव सुहुत्तं सुविस्सम् । ( स्वपिति ) [ भवतु, इदानीम् कृतमत्र कार्यम् आर्यसम्भवकस्य आज्ञप्तम् । यावत् सुहृत्तमं स्वपिमि ] ( स्वपिति ) ।

( प्रविशत् ) भटः—( चेटमुपगम्य ताडयित्वा ) अङ्गो दासोए पुत्त । किं दाणिं कम्मं ण करेसि ( ताडयति ) ।  
[ अङ्गो दास्याः पुत्र ! किमिदानीं कर्म न करोषि ? (ताडयति) ]

सुधाकारः—( बुद्ध्वा ) तालेहि मं तालेहि मं । [ ताडय मां ताडय माम् ] ।

(Then enter the whitewasher)

Whitewasher—(Having finished sweeping and the like) well, I have now finished what I was asked to do by the venerable Sambhavaka ; now let me sleep awhile (sleeps).

(Entering) Guard.—(Having approached the man and pushing him) Oh rascal ! how is it that you are not now going on with your work ! (beats him).

Whitewasher—(Having got up.) Please, do not beat me, please beat me not ; (or—why do you beat me).



Beng.—(অনন্তর সূধাকার প্রবেশ করিলেন) সূধাকার—(গৃহের মার্জনাদি কার্য সমাপ্ত করিয়া) যাক্। এখন ত আমার আৰ্য্যসন্তবকের আদেশানুযায়ী কার্য সমাপ্ত হইল। এবার থানিকটা ঘুমাইয়া লই। (নিদ্রা গেল)। (প্রবেশ করিয়া ভট সূধাকারের নিকট গিয়া তাহাকে মারিতে মারিতে) আরে বেটা ছোটলোক, এখন যে কাজ করছিস্ না? (মারিতে লাগিল)। সূধাকার—(জাগিয়া উঠিয়া) মেরোনা বাপু, মেরোনা।

Tika.—সুধাকার:—অসী এব প্রতিমাগৃহে চূর্ণাল্পনাদিকর্মা। ‘সম্মার্জনা-দীনি’ গৃহস্থ মার্জনং তথা আনুষ্ঠানিকম্ অন্যত্ কৰ্ম ক্রত্বা। অতঃ=অস্তিন্ গৃহে। আত্ম সম্বন্ধকম্। সম্বন্ধকস্তত্র এতদ্রামককাস্তু কৌয:। আত্মপদম্—আদিষ্টম্ কৰ্ম। স্থপিনি নিদ্রা গমিষ্যামি [যাবদ্যোগে ভবিষ্যতি লুট। “যাবত্ পুরানিপাতঘোলং”] চিষ্টম্ দাসম্ সুধাকারম্ ইত্যর্থ:। সুধাকরকর্মণি নিযুক্তম্ ইমং পরিচারকম্। অতঃ=যৌদ্ধা। রচক:, প্রহরী ইত্যর্থ:। অঙ্কুর ইতি সক্রোধম্ সম্বোধনম্। হি দাসয়া যুত=হি নীচলোক। লুপ্তা=প্রতিবুধ্য, উত্থায়া ইতি যাবত্। ‘তাড়য়’ কথম্ আঘাতং করোষি [আবেগি দ্বিগুণম্] ॥

### Notes

1. সুধাকার:—সুধাং करोति सुधा + क्त + अण् by the rule —কর্ম ণ্ণাণ্।

2. সম্মার্জনাদীনি—obj to ক্রত্বা। সম্ + স্বজ্ + লুট্। সম্মার্জনম্ আদৌ ( or আদি ) ঘেণা তানি ইতি বহু। By আদি is meant other works to keep the room free of lime, dust etc.

3. ভবতু—Here an অব্যয় meaning “well”

4. আত্মপদম্—আ + ত্প + ণিচ্ ( চুরাদি ) + ক্ত কর্মণি বর্তমানি। Desired. আত্মপিত is also correct by the rule” বা দান্ধশান্ধপূর্ণং দস্ত স্পষ্টকরক্কা:”। Here বর্তমানি ক্ত comes by the rule “নতিবুদ্ধিপূজাধি-ব্যস্”। ত্প is here ইচ্ছার্থক or মল্যর্থক। Thus Kasika and Dikshita

has "नतिरिच्छा"; thus its अनुक्तकर्ता 'सम्भवकस्य' takes दृष्टी and not दृष्टीया by the rule—"क्तस्य च वर्त्तमाने" ।

5. सुहृत्तंम्—अत्यन्तसंयोगे २या ।

6. खपिमि—खप् + लट् सिप् । Here in all the printed Texts the reading is खप्स्यामि for सुविष्मम् । But we prefer to read खपिमि here, for the अव्यय यावत् mostly governs लट् in the sense of लृट् । See Sak. I. VI. Swapna II; and "यावत् उपसर्गमि" &c. here

8. अङ्गी—इति अव्ययम् । सक्रीषसस्वीचने प्रयुज्यते ।

9. दास्याःपुत्र—An instance of अलुक् समासः ; षट्ठी is retained when उत्तरपद पुत्र follows if reproach is meant by the compound ; the rule is "पुत्रेऽन्यतरस्याम्" । दास्याः पुत्र or दासीपुत्र means a bastard son ; case of address. comp. our "दास्याः पुत्रैः शकुनि-कुम्भकैः" &c in Sak II.

N.B.—The passage तालेहि नं has been interpreted by us as "Do not beat me"; by वचनभङ्गौ we interpret "मां ताडय" as ending in "न, मां ताडय"; but it may also mean "why do you beat me !" and this meaning also may be justified in view of the idea contained in the next passage.

भटः—ताडिदु तुवं किं करिस्ससि ? [ ताडिते त्वं किं करिष्यसि ] ।

सुधाकारः—अहस्सस्स मम कत्तवीअस्स विअ वाहुसहस्सम् णत्थि । [ अधन्यस्य मम कत्तवीर्यस्य इव वाहुसहस्रं नास्ति ] ।

भटः—वाहुसहस्सेण किं कययम् । [ वाहुसहस्रेण किं काययम् ? ] ।

सुधाकारः—तुवं हणिसस्सम् । [ त्वां हनिष्यामि ] ।

भटः—एहि दासीएपुत्तो ! मिदे सुञ्चिस्सम् । ( पुनरपि ताडयति ) [ एहि दास्याःपुत्र ! मृते मोक्षयामि ] ।

सुधाकारः—( रुदित्वा ) सकं दाणिं भट्टो मे अवराहं जाणि-  
दुम् ? [ शक्यम् इदानीम् भर्तुः मे अपराधम् ज्ञातुम् ? ]

भटः—एत्थ किल अवराहो एत्थि । एं मए सन्दिट्ठो  
भट्टिदारअस्स रामस्स रज्जविव्भट्टकिदसन्दावेण सग्गम्  
गदस्स भट्टिणो दसरहस्स पडिमागेहं देट्टुम् अज्ज कोसल्लापुरो-  
एहि सव्वेहि अन्तउरेहि इह आअन्तव्वम् ति । एत्थ दाणिं  
तुए किं किदम् [ नास्ति किल अपराधो नास्ति । ननु मया  
सन्दिट्ठो भर्तृदारकस्य रामस्य राज्यविभ्रष्टकृतसन्तापेन स्वर्गं  
गतस्य भर्तुर्दशरथस्य प्रतिमागेहम् द्रष्टुम् अदर कोसल्लापुरोगैः  
सवैः अन्तःपुरैरिहागन्तव्यम् इति । अत्र इदानीं त्वया किं  
कृतम् ] ।

सुधाकारः—पेक्खदु भट्टा अवणीदकवोटसन्दाणअं दाव  
गव्भगिहम् । सोहवस्सअदत्तचन्दणपञ्चाङ्गुला भित्तोओ ।  
ओसत्तमात्तदामसोहीणि दुवाराणि । पाइण्णा वालुआ । एत्थ  
दाणिं मया किं ण किदम् । [ पश्यतु भर्ताअपनोतकपोत-  
सन्दानकं तावत् गर्भगृहम् । सौधवर्णकदत्तचन्दनपञ्चाङ्गुला  
भित्तयः । अवसत्तमालाटामशोभीनि द्वाराणि । प्रकीर्णा  
वालुकाः । अत्र इदानीं मया किं न कृतम् ।

भटः—जइ एवं विससत्थो गच्छ । जाव अहं वि सव्वं

किदं ति अमञ्चसूत निवेदेमि । [ यदि एव' विश्वस्तो गच्छ ।  
यावत् अहम् अपि सर्व' कृतमिति अमात्याय निवेदयामि ] ।

( निष्क्रान्तौ ॥ [ प्रवेशकः ] ॥

Eng.—Guard—what will you do if I beat you ?

White-washer.—unfortunate am I as I have no thousand  
arms like Kartavirya.

G.—What will you do with thousand arms ?

W.—I should kill you.

G.—Here you rascal ! I shall leave you until dead.  
(Beats again ).

W.—(crying) May I know what is my fault ?

G.—No ! nothing you have committed ! ( no fault of  
yours ! ) ; why I told you that the venerable ladies such as  
Kausalya and others would come to visit to-day the picture  
house of the late King Dasaratha who has departed for the  
next world being seized with the grief, due to the Prince  
Ramchandra's being deprived and banished out of the king-  
dom. What then have you done here ?

W.—Look here ! my boss ! the pigeon-scaring net has  
been withdrawn from the inner apartment. The white-  
wash upon the walls has been printed by the five fingers  
with sandal. The doors are shining with the garlands  
hanging. Sand has also been duly scattered. Then what  
have I not done here now ?

G.—If that, then go away without fear. I shall now  
relate to the ministers that everything is complete.

( Exit )—[Inter-lude].

Beng.—ভট—তোকে মারলে তুই কি করবি রে ? সুধা—এ হতভাগার ত কার্তবীর্যের মত হাজার হাত নাই। ভট—হাজাব হাতে কি করবি ? সুধা—তোকে খুন করবো। ভট—আয় বেটা ছোটলোক ; তুই মরলে তবে তোকে হাডবো। (পুনরায় মারিতে লাগিল)। সুধা—(কাঁদিতে কাঁদিতে) আমাব কি অপবাদ তা জান্তে পারি কি ? ভট—না কিছু অপরাধ নাই ? আচ্ছা তোকে বলেছিলাম যে, রাজকুমার রামচন্দ্রের রাজ্যভ্রংশজনিত শোকে রাজ্য দশরথ স্বর্গে গিয়াছেন—আর তাঁর প্রতিমাগৃহ দেখবার জন্ত অত কৌশল্যা প্রভৃতি অন্তঃপুরিকাগণ এখানে আসবেন। এখানে এখন তুই কি করেছিস ? সুধা—দেখুন মালিক ; গর্ভগৃহ হইতে পাররা খেদান জাল সরি র দিষেছি। দেওয়ালে চুণের আস্তরণের উপর পাঁচ আঙ্গুলের চন্দন ছাপ দিষেছি। মালা ঝুলিয়ে দুয়ার শোভিত করেছি। বালি ছড়িয়ে দিষেছি। তবে এখানে আর কবিনি কি ? ভট—তা যদি হয় তবে নির্ভয়ে চলে যাও ! আমিও মন্দিরের জানাই যে সব করা হয়েছে।

( উভয়ের প্রস্থান ) । [ প্রবেশক ] ।

Tika.—‘তাড়িত’ ময়া তাড়িতৈ প্রহন্তি সতি ‘ল’ কিং করিষ্যসি ? ‘অঘন্যল্য’ হৃতভাষ্যস্য । স্ততি সতি ল্ভা নীচ্যাসি পরিত্যজ্যামি । আমরণ’ ল্ভা প্রহরানি ইত্যর্থঃ । ‘মতঃ’ তব সকাশাত্ নী অপরাধ’ জ্ঞাতু’ ময়া শক্যম্ কিম্ ? ‘মতৃদারকস্য’ প্রমুপুত্রস্য পুত্ররাজস্য ইতি যাবৎ । রাজ্যবিশেষম্ রাজ্যাত্ বিশেষঃ [ নপুং সক্তি ভাবি ক্তাঃ ] তেন কৃতঃ যঃ সন্তাপঃ দুঃস্বং তেন হৃদিতুনা । প্রতিমাগৃহ—স্বতস্য প্রতিষ্ঠিতব্রহ্মণ-গৃহম্ । ‘কৌশল্যাপ্যুসীর্গঃ’ তত্প্রমুখঃ । অন্তঃপুরঃ অন্তঃপুরিকাभिः স্বরাগন্তব্যম্ । ‘সন্দানক’ নাম রজ্জুজালম্ ইত্যর্থঃ । ‘কপোতানাং সন্দানকম্’ জালম্ কপোতবিতাড়-নার্থ’ প্রসারিতম্ জালম্ ইতি ভাবঃ ময়া অপনীতম্ অপসারিতম্ গর্ভগৃহাত্ অখলর-কচ্ছাত্ । ‘সৌধবর্ণকদন্তবন্দনপদ্মজ্জলাঃ মিত্যঃ’—মিত্তীনাং প্রাকারায়াম্ বর্জিতানী ( ভূপরি ) যত্সৌধবর্ণক’ চুর্ণ’ প্রলিপঃ বর্জ্যতে তব ( তস্য উপরি ) ময়া বন্দনে পদ্ম-

ङ्गुलीनां मुद्रा अङ्किता । 'अवसक्तमाल्यदामशोभिनी' अवसक्तैः लम्बमानभावेन अवस्थापितैः माल्यदामभिः मालाराजिभिः शोभमानानि हाराणि । प्रकीर्णैः विस्तारिताः उत्कीर्णैः बालुका इत्यर्थः । दिव्यस्तः निर्भयः सन् गच्छ ॥

## Notes

1. ताडिते—भावे ७मी । Its अनुक्तकर्ता is सया ।

2. अधन्यस्य—धन्यादन्यः नञतत, तस्य ।

N.B.—कात्तं वीर्यं a prince of वैश्य line, had the boon of enjoying thousand hands in battles &c. See Rag. VI. 'संयामनिर्विष्ट सहस्रबाहुः' &c.

3. मृते—भावे ७मी । Comp.—लयि मृते सति ।

4. भक्तृदारकस्य—भक्तृ, दारकस्य इतत् ।

5. राजाविध्वस्तकृतसन्तापेन—हेतौ ३या । वि + ध्वंश + क्त भावे विध्वंशः deprivation and banishment (both) राज्यात् विध्वस्त इति सुप्सुपा । तेन कृतः इति इतत् । ताडयः सन्तापः इति कर्मधा । तेन (राजापहरण = राजा-विवासन) । रामस्य राजाविध्वस्तकृतसन्तापेन इत्यत्र "सापेक्षत्वेऽपि गमकत्वात् समासः" ।

6. प्रतिमागृहम्—प्रतिमायाः गृहमिति इतत् ; or प्रतिमागृह is the reading here. This custom of hanging pictures of the dead relation is prevalent in Kosala country etc even now-adays.

7. कौशल्यापुरोगैः—कौशल्या is Rama's mother. सा पुरोगा येषां तैरिति बहु । पुरस् + गम् + ड कर्त्तरि स्त्रियामाप् = पुरोगा । Qual. अन्तःपुरैः ।

8. अन्तःपुरैः—by transference of epithet ( लक्षणाद्व्या ) it implies the occupants of the inner apartments. अनुक्तकर्ता of आगन्तव्यम् ।

8. अपनीतकपोतसन्दानकम् = adj. to गर्भगृहम् । कपोतानां सन्दानकम् ( विताडनजालम् ) इतत् । यद्वा कपोतानां सन्तानकम् । In this case it im-

plies group of pigeons. I think this interpretation is preferable. Prakrit सन्तानञ्च may be सन्तानञ्च as well in Sanskrit. कन् is added in the sense of अल्प to सन्तान (= समूह here). अपनीतं कपोतसन्तानकं यस्मात् तदिति बहु । Acc. to Mr. Shastri, Kale etc, सन्तानक is nest and कपोतसन्तानक = pigeon-nest. But प्रतिमाशुद्धे where recently दशरथप्रतिमा is hung up and which is under charge of servants should not involve कपोतनीड । Rather कपोतविताडनदाम should be kept there to keep it free of कपोत and neat and clean as well.

9. सौधवर्णकं etc.—सौधं वर्णकं इति कर्मधा । पञ्चानाम् अङ्गुलीनां समाहार इति पञ्चाङ्गुलम् समाहारद्विगुः with समासान्तञ्च by 'तत्पुरुष-स्थाङ्गुलिः स ख्याय्यदिः' । चन्दनमय पञ्चाङ्गुलम् । सौधवर्णकं दत्तम् इति सुसुपा । सौधवर्णकदत्तम् चन्दनपञ्चाङ्गुलं यत् ताः इति बहु ; adj. to भित्तयः ।

10. अवसक्तमाख्यादामशोभोनि—adj. to द्वाराणि । अवसक्त = अव + सक्त + क्त । = संलग्न । माख्यानां दाम इति इतत् । अवसक्त माख्यादाम इति कर्मधा । तेः शोभन्ते इति अवसक्तमाख्यादाम + शुभ् + णिनि ; neuter.

11. प्रकीर्णाः—प्र + कृ + क्त कर्मणि । बालुका or sand way is for easy and smooth movement on the ground, and to make it free of dust.

12. असाल्याय—सम्प्रदाने or क्रियायोगे चतुर्थी ।

13. प्रवेशक is an अङ्कसन्धि prelude or an interlude spoken by (or acted by) persons of lower order ; cf.—प्रवेशकोऽनुदात्तोक्त्वा नीचपात्रप्रयोजितः अङ्कहयान्तर्विज्ञेयः शिवं विष्णुभक्तं यथा । Also cp. "यन्त्रोच्चेः केवलं पात्रैर्भाव्युतायेष्वनम् । अङ्कयोरुभयोर्मध्ये स विज्ञेयः प्रवेशकः" ।

N. B.—प्रवेशक differs from a विष्णुभक्त in as much as it is acted by inferior characters only. See Sak. Act VI.

( ततः प्रविशति भरतो रथेन सूतश्च )

भरतः—(सावेगम्) सूत ! चिरं मातुलपरिचयात् अविज्ञात-  
वृत्तान्तोऽस्मि । श्रुतं मया दृढमकलयशरीरो महाराज इति ।  
तदुच्यताम्—पितुर्मे को व्याधिः ?

सूतः—हृदयपरितापः खलु महान्

भरतः—किमाहुस्तं वै दयाः ?

सूतः—न खलु भिषजस्तत्र निपुणाः

भरतः—किमाहारं भुङ्क्ते शयनमपि ?

सूतः—श्रमो निरशनः ।

भरतः—किमाशा स्यात् ?

सूतः—दैवम् ।

भरतः—स्फुरति हृदयं बाह्ये रथम् ॥ १ ॥

सूतः—यदाज्ञापयति आयुषान् । ( रथं बाह्यति ) ।

Eng.—( Then enter Bharat in a car together with the Charioteer ).

Bharat.—Charioteer ! living long with my maternal uncles I know nothing of the matter here. I have heard that His Majesty is extremely unwell. Then please tell me what is the disease of my father ?

Charioteer.—There is severe heart-rending or burning.

Bha.—what do the physicians say of him ?

Charioteer.—Physicians are not experts in this case.

Bh.—Does he take his meal and sleep ?



Ch.—( He ) Lies (sleeps) on the ground without food.

Bh.—Is there any hope ( of his life ) ?

Ch.—Fate (knows).

Bh.—My heart throbs ; drive on the car.

Ch.—As the long-lived one commands. ( Drives the car on ).

Beng.—( অনন্তর রথে চড়িয়া ভরত এবং মৃত প্রবেশ কবিলেন )  
ভরত—( আবেগের সহিত ) মৃত, বহুদিন মাতুলালয়ে থাকার জন্য আমি এ ব্যাপার কিছুই অবগত নহি। গুনিয়াছি মহারাজের শরীর খুব খারাপ। আচ্ছা বলত পিতার কি অসুখ হইয়াছে? মৃত—তঁাহার হৃদয়ে বড়ই পরিতাপ। ভরত—বৈজ্ঞেরা তঁাহার বিষয়ে কি বলেন? মৃত—চিকিৎসকেরা এ বিষয়ে নিপুণ নহেন। ভ—তঁার আহাৰ ও নিদ্রা হইতেছে ত? মৃত—অনাহারে মাটিতে পড়িয়া আছেন। ভ—( জীবনের ) আশা আছে ত? মৃত—অদৃষ্ট জানেন। ভ—আমার হৃদয় কম্পিত হইতেছে। ( শীঘ্র ) রথ চালাও। মৃত—আয়ুষ্সানের যেরূপ আদেশ। ( রথ চালাইল )।

Tika.—‘चिन्’ दीर्घकालं व्याप्य मातुलपरिषयात् मातुलानाम् अन्तिके अवस्थानात् ‘अविज्ञातवृत्तान्तः’ अनवगततथ्यः अस्मि अहम्। ‘इदम्’ मृशम् ‘अकल्पशरीरः’ असुस्थशरीरः। हृदयपरितापः—रामनिर्वासनजन्या मर्मपाडा इति। भरतस्तु मन्थते हृदयपरितापः कश्चित् मनोव्याधिः इति। ‘त’ तस्य रोगम् अधिकृत्य, तस्य विषये इत्यर्थः ‘वैद्याः किमाहुः’ काथितवन्तः इत्यर्थः। ‘तव’ महारजस्य व्याधिनिर्णये ‘भिषजः न’ ‘निपुणाः’ दक्षाः। भिषजः—चिकित्सकाः॥ मुञ्जं खादति, ‘शयनमपि’ किम् उपमुञ्क्ति? ‘भूमौ’ कृत्तिकायाम् स्पर्शखली वा ‘निरशन’ निराहारः सन्शिते वा तिष्ठति। ‘आशा’ जीवनस्य आशा। ‘दैवम्’—अदृष्टम् एतत् जानाति। स्फुरति—वेपते। बाह्वय—चालय।

## Notes

1. चिरम्—अत्यन्तसंयोगे रथा ; अव्ययत्वात् विभक्तेर्लोपः ।
2. मातुलपरिचयात्—द्वैतौ प्रमौ । मातुलानां परिचयः सम्पर्कः इति इतत् ।  
मातुलसम्पर्कात्—मातुलगृहे अवस्थानात् ।
3. अविज्ञातवृत्तान्तः—Adj to अस्मि which stands for अहम् । or  
न विज्ञातम् इति नञतत । वृत्तस्य अन्तः इति इतत् । अविज्ञातः वृत्तान्तः येन स  
इति बहु । Q. अहम् ।
4. दृढम्—adverb qualifying अकल्यशरीरः ।
5. अकल्यशरीरः—कल्य here means सुखः or स्वस्थ । तस्मात् अन्यत्  
अकल्यम् नञ् समासः । अकल्य असुख शरीरं यस्य स इति बहु । cp “यावदभवत्  
कल्यः तावत् अयः समाचरेत्”—Maha. Its usual meaning is प्रतूष as  
Amara says.
6. हृदयपरितापः—हृदयस्य परितापः इति इतत् । यद्वा हृदये परितापः  
इति सहसुपा ।
8. निरश्नः—निरस्तम् अश्नम् यस्मात् or यस्य स इति बहु ।
9. बाहय—वह + णिच् + लोट हि ।
10. आयुषान्—आयुः प्रशस्त वा प्रभूतमसृगास्तीति आयुस् + मतुप् ।

भरतः—( रथवेगं निरूप्य ) अहो तु (? नु) खलु रथवेगः ।  
एते ते—

द्रुमाः धावन्तीव द्रुतरथगतिक्षीणविषया  
नदीवोद्धृत्ताम्बुनिपतति मही नेमिविवरे ।

अरवप्रक्तिर्नष्टा स्थितमिव जवाच्चक्रवलयं

रजश्चाश्वोद्धृतं पतति पुरतो नानुपतति ॥ २ ॥

Prose—द्रुतरथगतिक्षीणविषयाः द्रुमा धावन्ति इव । उद्धृत्ताम्बुनंदौ इव मही  
नेमिविवरे निपतति । अरव्यक्तिर्नष्टा । जवात् चक्रवलयम् स्थितमिव । अश्वोद्धृ-  
तम् रजश्च पुरतः पतति ( किञ्च ) नानुपतति ।

Eng.—The trees, with all their parts (or distances) appearing indistinct through the (excessive) speed of the car, seem to run on ; the earth appears to sink under the wheeldisc just like an overflowing river (piling up in the middle) ; the spokes do not appear separate (or have lost distinct appearance) due to the velocity, the circumference of the wheels seems stationary ; and the dust thrown up (or raised) by the horses fall in front and they do not follow (me or the car).

Beng.—রথের গতি দ্রুত হওয়ায় গাছগুলি যেন দৌড়িতেছে তাঁদের ভিন্ন ভিন্ন অংশগুলি (শাখাপ্রশাখাদি) বা দূরত্ব অস্পষ্ট হইয়া গিয়াছে। উদ্ধুদ্ধজল নদী যেরূপ মধ্যে রাশীভূত হয় তদ্রূপ পৃথিবী চক্র-রাজির অভ্যন্তরে যেন প্রবেশ করিতেছে। চক্রের মধ্যস্থিত শলাকাগুলি দৃষ্ট হইতেছে না। বেগবশতঃ চক্রধারা নিশ্চল বলিয়া বোধ হইতেছে। অশ্বকুরোথিত ধূলি অগ্রে পতিত হইতেছে বটে কিন্তু তাহারা রথের অনুসরণ করিতে পারিতেছে না।

Tika.—‘দ্রুতগতিচীক্ৰবিষয়াঃ’ রথস্য দ্রুতগতিবশাৎ যিষা বিষয়াঃ বিমিশ্রাঃ অংশাঃ শাখায়াঃ দূরত্বং বা কীণাঃ অস্পষ্টাঃ জাভাঃ তাড়য়াঃ ‘দ্রুনাঃ ব্রজাঃ ধাবন্তি ইব’ ইতি অঙ্কম্ ভূতপ্রসিদ্ধি। ‘উদ্ধৃতাঙ্কঃ’ নদী ইব যন্তাঃ নদ্যাঃ অস্পৃশ্য লজলানি উদ্ধৃতাঙ্গানি ব্রজিবশাৎ কুলমতিক্রান্তানি ভবন্তি ততঃ সঘাস্থলী রাশীভবন্তী তাড়য়া ‘নদী ইব সমুদ্রী পৃথিবী নৈমিষিবর’ চক্রধারাম্যন্তরে নিপততি নিমজ্জতি ইব। অরব্যক্তিঃ ‘অরাণাং’ চক্রশলাকানাং ‘ব্যক্তিঃ’ প্রকাশতা পৃথক্তা নষ্টা দর্শনাতীতা জাভা। ‘জভাত্’ অতিবেগাৎ ‘চক্রবলয়ম্’ চক্রধারা স্থিতম্ নিশ্চলম্ ইব ইতি অঙ্কম্ ভূতপ্রসিদ্ধি। ‘অস্পৃশ্যভূতম্’ অস্পৃশ্য ভূতলম্ রজস্ব ধূলিঃ চ পুরতঃ [অনুতপন্নমব্যয়মিতি প্রায়ুক্তম্] সমায্য পততি, (পরম্) ‘ন অনুপততি’ মাং মম রথং বা নানুধাবতি। [শিখুরিথোত্তমম্। প্রাথৈথ স্বভাবোক্তিরলঙ্কারঃ] ॥

## Notes

1. द्रुतरथगतिचीणविषयाः—Adj. to द्रुमाः । रथस्य गतिरिति इतत् ; द्रुता रथगतिः—इति कर्मधा । तथा ( हेतौ द्वितीया ) चीणः इति सुपसुपा or इतत् ; तादृशाः विषयाः (parts) येषां ते इति बहुब्रह्मिः । or—विषय is distance ; their distances are not seen due to speed.

N B.—“अहोतु खलु” is usual and easier in such cases. But Bhasa here uses ‘अहोतुखलु’ in stead. Or is it Scriber’s fault.

2. उद्भूताम्बुः—उद्भूतानि अम्बूनि यस्या मा इति बहु ; adj to नदी । As an overflowing river seems to enter the centre after receding from the कूल due to velocity and swelling in the centre, so the earth seems to get into the नेमिविवर ( जवात् ) ।

3. नेमिविवरे—अधिकरणे ऽमी । नेमिः चक्रधारा । तेषां विवरम् तस्मिन् इति इतत् ।

4. अरव्यक्तिः—अराणां चक्रशलाकानां व्यक्तिः अभिव्यक्तिः प्रकाशः इति इतत् ; वि + अनञ् + क्तिन् । Due to speed their individuality could not be noticed.

5. जवात्—हेतौ ऽमी ।

6. चक्रवलयम्—चक्राणां वलयमिति इतत् । वलय = circumference.

7. अश्रोद्धूतम्—अश्रूः उद्भूतम् इति इतत् ; उद् + धू + क्त कर्मणि । The dust raised in front of the chariot cant follow it due to its extreme speed.

8. अनुपपत्ति—अनु + पत् + लट् तिप् । For a similar sentiment due to रथवेग, compare ‘शैलानामुन्मज्जतीव शिखरात् “Sak VII. and Sak I. under “आत्माद्भूतैः धूलिभिरपलङ्घनीयाः” &c.

सूतः—आयुस्मन्, सोपस्नेहतया वृक्षाणाम् अभितः खल्व-योधया भवितव्यम् ।

भरतः—अहो तु ( ? तु ) खलु स्वजनदर्शनोत्सुकस्य त्वरता मे मनसः । सम्प्रति हि—

Eng.—Charioteer—Ho Longlived one ' as the trees seem glazy, so methinks, Ayodhya is in front of us.

Bh.—Oh ' great is the eagerness of my mind which is anxious to visit my near and dear ones. Now indeed—

Beng.—হুত—আস্থান, গাছগুলি বেরূপ স্নিগ্ধ দেখাইতেছে তাতে বোধ হইতেছে অযোধ্যা আমাদের সামনে । ভরত—অহো ; স্বজনদর্শনে উৎসুক আমরা মনেব কি ব্যগ্রতা । এক্ষণে—

Tika.—'সৌপল্লবিতয়া'—বৃক্ষাণাং স্নিগ্ধতয়া মনুষ্যতয়া ; অমিতঃ অস্মাকম্, অযোধ্যয়া ভবিতব্যম্ । অতঃ স্বজনদর্শনোৎসুকস্য নিজজনদর্শন-লালসস্য মে 'মনসঃ' 'ত্বরতা' ব্যয়তা ।

### Notes

1. সাপল্লবিতয়া—হেতৌ ইয়া ; উপ + স্নিহ্ + ঘञ् = উপস্নিহ্ । মনুষ্যতা । তেন সহ বর্তমানঃ যঃ স ইতি তুল্যযোগে বহু । তস্য ভাবঃ ইতি সৌপল্লবিতয়া । তয়া । Such glossy trees indicate precincts of a city or residence, comp "সৌপল্লবিতয়া অযোধ্যয়া ভবিতব্যম্" in Abhi. and "গৃহবিধিষ এবায়ম্ সৌপল্লবিতয়া" &c.

2. অমিতঃ—অস্মান্ অমিতঃ অস্মাকং পুরতঃ ইত্যর্থঃ ; cp "অমিতৌবরমুখ" পশ্যানি"—Swapna.

3. স্বজনদর্শনোৎসুকস্য—adj to मनसः or मे । স্বজনানাঃ ইতি কর্মধা । তेषাং দর্শনম্ ইতি ইতত্ , তত্র উৎসুকঃ ইতি সুপ্ সুয়া or ও তত্ । তস্য ।

4. ত্বরতা—ত্বরতে ইতি ত্বরঃ ( পচাদ্যच् ) । ত্বর + তন্ ভাবে ; ব্যয়তা । This is rather a rare use in this sense. त्वरा serves the purpose equally well.

পতিতমিব শিরঃ পিতুঃ পাদয়োঃ স্নিন্ধ্যতেবাশ্মি রাজ্ঞা সমুত্থাপিতঃ  
 ত্বরিতমুপগতা ইব ভ্রাতরঃ ক্লেদয়ন্তীব মামশ্বশ্রুভির্মাতরঃ ॥ ৩ ॥  
 সদৃশ ইতি মহানিতি ব্যাযতশ্চ ইতি শ্রুত্বৈরিবাহং স্তুতঃ সেবয়া  
 পরিহসিতমিবাভ্মনস্তত্র পশ্যামি বৈশং চ ভাষাং চ সৌমিত্রিণা ॥ ৪ ॥

Prose.—( মম ) শিরঃ পিতুঃ পাদয়োঃ পতিতমিব । স্নিন্ধ্যতা রাজ্ঞা সমুত্থা-  
 পিত ইবাশ্মি । ভ্রাতরঃ ত্বরিতমুপগতা ইব । মাতরীশ্বশ্রুভির্মাম্ ক্লেদয়ন্ত ইব ॥ ৩ ॥

সদৃশ ইতি মহান্ ইতি ব্যাযত ইতি চ—শ্রুত্বৈঃ সেবয়া অহং স্তুতঃ ইব । তত্র চ  
 সৌমিত্রিণা 'আভ্মন' বৈশং পরিহসিতমিব ভাষাং চ ( পরিহসিতামিব ) পশ্যামি ॥ ৪ ॥

Eng.—Now I perceive (feel) that my head has, as if fallen  
 at the feet of my father ; I have been as it were, raised up  
 by the King ; my brothers have (as it were) hastened to me  
 and my mothers are (as it were) wetting me with tears. 3.

(I see)—Servants, waiting upon me are as it were, eulogizing me saying “just like the others of the family” ! “how grown up” “a strong bodied fellow !” ; and the son of Sumitra is taunting me with respect to my dress and speech.

Beng.—( এখন দেখতে পাচ্ছি ) যেন আমার মস্তক পিতৃচরণে  
 পতিত হইয়াছে । স্নেহশীল রাজা যেন আমার ধরিয়া তুলিতেছেন ।  
 ভ্রাতৃগণ তাড়াতাড়ি আসিয়া উপস্থিত হইয়াছেন আর মাতৃগণ নয়ন  
 জলে আমার সিক্ত করিতেছেন ॥ ৩ ॥ “রাজবংশের অশ্রাশ্র সকলেরই  
 মত” “বেশ বড় হয়েছেন” “কি দৃঢ়দেহ”—এই প্রকারে স্তুতি করিয়া  
 ভ্রাতৃগণ যেন আমার পরিচর্যা করিতেছে । আর সেখানে লক্ষণ  
 আমার পরিচ্ছদ এবং ভাবাকে যেন উপহাস করিতেছেন—এই রূপই  
 যেন দেখিতেছি ।

Tika.—‘শিরঃ সূত্রী পিতুঃ দশরথস্য পাদয়োঃ পতিতম্’ অবনতম্ ইব ইতি অহম্

उत्प्रेक्षे । दशरथस्य सृष्टुम् अजानतः भरतस्य इयं कल्पना । 'सृष्टिता' नाम् प्रति स्नेह प्रकाशयता 'राज्ञा' समुत्थापितः अस्मि' धरातलात्—इति भरतः कल्पते । 'मे आतरः त्वरितम् तूष्णम् उपगताः' मम सकाशम् आगताः ; 'मातरः अश्रुभिः' नयन-वारिभिः ( चिरात् दृष्टं ) नाम् क्षेदेयन्ति आर्द्रौकुर्वन्ति इति भरतः मानसनेत्राभ्याम् पश्यति । अपिच—'सदृशः' अस्मिन् व श्रे उत्पन्नानाम् अपरेषा कुमाराणाम् तुल्यः इति ; 'महान्' प्राक् यं भरतं वयं दृष्टवन्तः सोऽधुना महान् सज्जात इति, 'व्यायतः' इति—नियतं व्यायामं गृहीत्वा सुदृढकाय इति एवं भृत्यैः परिचारकैः सेवया परिचर्याया [ करणे श्या ] अहं स्तुतः पूजितः प्रशंसितः इति यावत्—इदमपि भरतः मनसा पश्यति । तत्र च अयोध्यायास् च सौमित्रिणा लक्षणेन आत्मनः मम ( भरतस्य ) वेषम् किकयदेशीयचितं परिच्छदं 'परिहसितम्' उपहसितम् इव मनसा पश्यामि यत् सौमित्रिः किकयदेशीयपरिच्छदभूषितम् माम् दृष्ट्वा उपहसतिः ( एवं च ) 'भाषाम् अपि' किकयदेशीयाम् भाषाम् मया कथ्यमानाम् अपि ( तेन परिहसिताम् ) पश्यामि मनसा इति ॥ [ लोकहयस्य प्रभासस्त्रिण्योः मिश्रणात् उपजातिभेदः कृतः ] ॥

Notes.

1. सृष्टिता—सृष्टि ( दिवादि ) + शतृ तृतीया एकवचनम् । Qual. राज्ञा ।
2. समुत्थापितः—सम् + उद् + स्था + णिच् + क्त कर्मणि । Its उत्तकर्म here is अस्मि ॥ अस्मि is a तिङन्तप्रतिरूपक अव्यय meaning "अहम्" । or अस् + लट्नि = अस्मि ; then अहम् is its nom, understood, and समुत्थापितः is pred. to अहम् ।
3. त्वरितम्—त्वरा + इतच् जातार्थे । Adv. qual उपगताः ।
4. क्षेदेयन्ति—क्षिद् + णिच् लट् अन्ति ।
5. व्यायतः—वि + आ + यस् + क्त ; व्यायामेन दृढीकृतः इत्यर्थः ।
6. वेषम्—कर्मणि रया ; construe—सौमित्रिणा वेषं परिहसितम् भाषां च परिहसिताम् पश्यामि । वेष is also correct.
8. परिहसितम्—परि + हस् + क्त कर्मणि । Pred to वेषम् ।

Remark.—(1) परिहसित—this word must follow the process known as लिङ्गविपरिणाम and must be repeated as परिहसिताम् in order to qualify भाषाम् । The construction will be this—विषम् भाषां च परिहसिताम् पश्यामि । पश्यामि = अवলোকয়ামি, মন্থি ।

(ii) The dress and the dialect of Kekaya was apprehended by Bharata to be an object of Lakshman's ridicule ; these two being successive brothers, one ridicules another for his idiosyncrasy. Where is this Kekaya ? It has not been yet definitely identified ; but some scholars hold that it was somewhere in modern Caucasia in western India. Hence probably there was much diff. in dress and dialect.

সূতঃ—(আত্মগতম্) ভোঃ কষ্টম্ । যদ্যমবিশ্রায় মহারাজ-  
বিনাশসুদৰ্কে নিষ্ফলতামাশাং পরিবহন্ত্ অযোধ্যাং প্রবেচ্ছ্যতি কুমারঃ ।  
জানস্তিহপি অস্মাভির্ন নিবেদয়তি । কুতঃ—

Eng.—Charioteer ( to himself )—Woe to me ! it is that this prince will enter carrying (entertaining) all along such a hope as will end in smoke (or which will not materialise in the end) due to his ignorance of His Majesty's death. Even knowing it I have not reported it to him. Because (or—do you ask why) :—

Beng.—হুত—(স্বগত) ও কি কষ্ট ! (কেননা) মহারাজের নিধন-  
সংবাদ না জানিয়া পরিণামে নিষ্ফল আশা লইয়া কুমার অযোধ্যায়  
প্রবেশ করিবেন ; আমি জেনেও সে সংবাদ (ইঁহার কাছে) বলি নাই ।  
যেহেতু—



Tika.—भीः कष्टम् दुःखम् ? कथम् ? शृणु—यद् इत्यादि । 'उदकं' उत्तरकाले परिणामे इत्यर्थः । 'परिवहन्' पोषयन् । 'निवेद्यते' विज्ञाप्यते ।

Notes

1. अविज्ञाय—न विज्ञाय । वि + ज्ञा + लाप् ।
2. महाराजविनाशम्—महान् राजा इति महाराजः ; कर्मधा । महतो महादेशः समासान्तश्च । तस्य विनाशस्तमिति इतत् ; obj of अविज्ञाय ।
3. उदकं—कालाधिकरणे ऽमी । It means भाविकाले ।
4. निष्फलम्—निरस्तम् फलं यस्याः तामिति बहु । Qual. आशाम् ।
5. परिवहन्—परि + वह् + शतृ ।
6. प्रवेक्ष्यति—प्र + विश् + लुट् स्यति ।
7. नदभिः—ज्ञा + शतृ तृतीया बहुवचन । Q. अस्माभिः ।
8. अस्माभिः—for मया । It is used in plural by "अस्मदीहयोश्च"—इति विकल्पेन बहुवचनम् ।
9. निवेद्यते—नि + विद् + शिच् लट्ते कर्मणि ।

(सूत—) पितुः प्राणपरित्यागं मातुरैश्चर्यलुब्धताम् ।

जिह्वभ्रातुः प्रवासं च त्रीन् दोषान् कोऽभिधास्यति ॥५॥

Prose.—कः पितुः प्राणपरित्यागम् मातुः ऐश्वर्यलुब्धताम्, जिह्वभ्रातुः प्रवासं च ( इति ) त्रीन् दोषान् अभिधास्यति ।

Eng.—Who will go (venture) to inform him the three mishaps viz his father's death, his mother's greed for prosperity (kingdom), as well as his brother's exile ?

Beng.—पितार आणविरोग, मातार ऐश्वर्यलोलोभ आर ज्येष्ठ भ्रातार प्रवास—ए तिनटौ दोषेर कथा के तींहाके बलिबे ?

Tika.—भरतस्य 'पितुः' दशरथस्य प्राणपरित्यागम् प्राणवियोगं तथा ( तस्यम् मातुः कैकेय्याः 'ऐश्वर्यलुब्धताम्' राज्यलोलमम् तथा जिह्वभ्रातुः रामस्य प्रवासं निर्वासनं )

इति एतान् वीन् दीषान् कः 'की नाम जनः भरतम् अभिधास्यति' बदिष्यति ? अहं तु न कदापि अग्रियं सत्यं वक्ष्यामिति भावः । तथाचमनुः—“[प्रियं ब्रूयात् सत्यं ब्रूयात् ना ब्रूयात् सत्यमग्रियम्” ] ।

## Notes

1. प्राणपरित्यागम्—प्राणानां परित्यागः इति दत्तम् । तम् ।
2. ऐश्वर्यालुब्धताम्—ऐश्वर्यो राजाभोगादिषु लुब्धता लोभतामिति सहस्रम् । लुभ + क्त कर्त्तरि—लुब्धः । तस्य भावः इति तत् । All these have same case with वीन् दीषान् ।
3. जगृहधातुः—जगृहः धाता इति कर्मधा । प्रशस्य + इष्ट = जगृहः । The charioteer knew that any of these 3 painful news will shock and upset Bharata. So he desisted from narrating these unwholesome news to him.
4. अभिधास्यति—अभि + धा + ण्ट स्यति ।  
 ( प्रविश्य ) भटः—जयतु कुमारः ।  
 भरतः—भद्र ! किं शत्रुघ्नो मामभिगत ।  
 भटः—अभितः ( ? अभिगतः ) खलु वर्त्तते कुमारः । उपा-  
 धयायास्तु भवन्तमाहुः ।  
 भरतः—किमिति किमिति ।  
 भटः—एकनाडिकावशेषः क्लृप्तिकाविषयः । तस्मात् प्रति-  
 पन्नायामेव रोहिण्याम् अयोध्यां प्रवेक्ष्यति कुमारः ।  
 भरतः—वाढमेवम् । न मया गुरुवचनमतिक्रान्तपूर्वम् ।  
 गच्छत्वम् ।  
 भटः—यदाज्ञापयति कुमारः । ( निष्क्रान्तः ) ।

भरतः—अथ कस्मिन् प्रदेशे विश्रमिष्ये । भवतु दृष्टम् ।  
एतस्मिन् वृक्षान्तराविष्कृते देवकुले मुहूर्तं विश्रमिष्ये । तदु-  
भयं भविष्यति देवपूजा ( ? देवतपूजा ) विश्रमस्य । अथच  
उपोषविश्रम प्रवेष्टव्यानि नगराणीति सत्समुदाचारः । तस्मात्  
स्थापतां रथः ।

Eng. Guard—Victory be to the Prince.

Bharat.—Noble one ! has Satrugghna approached me ?

Guard.—That prince is close by ; but the preceptors tell you this.

Bh.—What ! what !

G.—Only a “Nadika” or small period remains to close up the period of the Krittikas (Pleides ?). Therefore the Prince should enter on to अयोध्या, just on the rising of the star Rohini.

Bh.—Let it be so , never before have I transgressed (or overrun) the dictates of my preceptors.

G.—As the Prince commands (exit).

Bh —Now, where shall I take rest ? Well I have found out ; I shall rest a while in the temple just discovered amongst the trees (here). There two things will be done—worshipping and resting as well ; one should rest in the vicinity of the town before one enters it—so requires the decorum. Therefore please stop the car here.

Beng.—( প্রবেশ করিয়া ) ভট্ট—কুমারের জব দৌক । ভরত—  
ভজ ! শত্রুর কি আমার কাছে এসেছে । ভট্ট—কাহ্নই এসেছেন  
কুমার । কিন্তু উপাধ্যায় আপনাকে বলিয়াছেন । ভরত—কি, কি

বলেছেন। ভট—কৃত্তিকানক্ষত্রের ( কৃত্তিকা নক্ষত্রের স্থিতি কাল ) শেষ হইতে আর এক নাড়ী মাত্র বাকী আছে। স্তবতাং রোহিণী নক্ষত্র প্রবৃত্ত হইলেই কুমার অযোধ্যায় প্রবেশ করিবেন। ভবত—উত্তম, তাই হবে। আমি কখনই গুরুবাক্য লঙ্ঘন কবি নাই। তুমি যাও। ভট—যে আজ্ঞা কুমার ( প্রস্থান )। ভরত—এখন কোন্ খানে বিশ্রাম করি ? এই যে ঠিক হইছে। এই বৃক্ষরাজির অন্তরালে যে দেবমন্দির দেখিতে পাইবাছি এইখানেই এক মুহূর্ত্ত বিশ্রাম করিব। তাতে দেব পূজা এবং বিশ্রাম দুইই হ'বে। আর একরূপ শিষ্টাচারও ত আছে যে—নগরের প্রান্তে ( উপকণ্ঠে ) কিছুক্ষণ বসিয়া তবে নগরে প্রবেশ কবিতে হয়। অতএব ( এইখানেই ) বথ থামাও।

Tika.—অভিগতঃ = মনসসীপমাগতঃ ? 'একনাড়ীকাবশেষঃ কৃত্তিকাবিষয়ঃ'—অধুনা গগনে কৃত্তিকানক্ষত্রাণি এব চন্দ্রাণি সমস্মৃণি অবস্থিতানি। চন্দ্রস্য কৃত্তিকানক্ষত্রৈঃ সহাবস্থানকালস্য সমাপ্তিঞ্চ একনাড়ীকাপরিমিতকালী গতি ভবিষ্যতি—ততশ্চ চন্দ্রঃ রোহিণীনক্ষত্রাণি সহ অবস্থাস্থ্যতি। 'প্রতিপন্নায়াস্' প্রবৃত্তি এব রোহিণীনক্ষত্রৈঃ। গতায়াম্ একনাড়ীকায়াম্ চন্দ্রঃ রোহিণীং গমিষ্যতি তদা ইত্যর্থঃ। 'অতিক্রান্তপূর্বম্'—পূর্ব' পুরা অতিক্রান্তম্ উল্লঙ্ঘিতম্ [ "মৃতপূর্ব'স্বরট্" ইতি সূত্রকারনির্দেশাত্ পূর্ব'শব্দস্য পরনিপাতঃ ]। ইচ্ছায়াস্ অন্তঃ মধ্যভাগী আবিষ্কৃতি ময়া ললিতী দেবকুলে দেবালয়ী। 'উপ' নগরস্য সমীপে—তস্য প্রান্তভাগী ইত্যর্থঃ 'উপবিশ্য' ইতি। সন্ত-সমুদাচারঃ = সাধুরীতিঃ। সমুদাচারঃ—রীতিঃ, শিষ্টাচারঃ ইতি যাবৎ। কিম্ কিমিতি—সম্মুখং দিব্যকৃতিঃ।

### Notes

1. একনাড়ীকাবশেষঃ—একা নাড়িকা, a small duration of time কর্মধা। সা অবশেষঃ যস্য স ইতি বহু। Pred. to কৃত্তিকাবিষয়ঃ।

2. কৃত্তিকাবিষয়ঃ—কৃত্তিকায়াঃ বিষয়ঃ অধিকারকালঃ ইতি ইত্যত্। Nom. to भवति understood. It is not auspicious to enter a place

during कृतिकानक्षत्र । कृतिका is followed by रोहिणी which is auspicious during याता, or पुरप्रवेश &c.

3. अतिक्रान्तपूर्वम्—पूर्वम् अतिक्रान्तमिति सहस्रपा । For परनिपत of पूर्व see Tika. Bharata was also everobedient to his superiors.

4. वृक्षान्तराविष्कृते—वृक्षाणाम् अन्तः इतत् । तत्र अविष्कृतं तत्र वृक्षम् सुसुपा । Seen through the tree i. e. situated there

5. देवकुले—देवानां कुलं तत्र इति इतत् ।

6. मुहूर्तम्—अत्यन्तसंयोगे रथा ।

7. विश्वमिथि—वि + यम् + लृट्, सेट् । आकर्मपदम् । रिटप्रयोगः । परस्मैपदेन भाव्यम् । For यम् is दिवादि परकर्मपदम् । An irregular use. In Swapnanataka however we have विश्वमिथि where however यम् + णिच्, लृट्सेट् is somehow defensible by the rule 'तच्च

8. विश्वमः—वि + यम् + घञ् । Here इह is इच्, comes by the rule 'नोदात्तोपदेशस्य नान्तव्यानाचनः' ।

9. सत्-समुदाचारः—सन् समुदाचारः इति कर्मन् । सत् समुदाचारः इति इतत् वा । उद् + आ + चर् + घञ् ।

10. Remark—उप + उपविश्य = उपोपविश्य । First उप is superfluous. So उपोपविश्य is also an irregular use. उपविश्य serves the purpose equally well. So this is an अर्थ use. for Ramayana has this प्रयोग ।

11. स्थाप्यताम्—स्थ + णिच्, लोट् ताम् कर्मन्ति

सूतः—यदाज्ञापयति आयुषान् । ( रथं स्थापयति ) ।

भरतः—( रथादवतीर्य ) सूत ! एकान्ते विश्रामय अश्वान् ।

सूतः—यदाज्ञापयति आयुषान् ( निष्क्रान्तः ) ।

भरतः—( किञ्चित् गत्वा अवलोक्य ) साधुमुक्तपुष्पलाजा-  
विष्कृता वलयः, दत्तचन्दनपञ्चाङ्गुलाः भित्तयः, अवसक्तमाला  
दामशोभीनि द्वाराणि, प्रकीर्णाः वालुकाः । किन्तु खलु  
पार्वणोऽयं विशेषः, अथवा आह्निकमास्तिक्यम् । कस्यनु खल  
दैवतस्य स्थानं भविष्यति । नेह किञ्चित् प्रहरणं ध्वजो वा  
वह्निश्चिह्नं दृश्यते । भवतु, प्रविश्य ज्ञास्ये । (प्रविश्य अवलोक्य)  
अहो क्रियामाधुर्यं पाषाणानाम् । अहो भावगतिराकृतोनाम् ।  
दैवतोद्दिष्टानामपि मानुषविश्वासतासां प्रतिमानाम् । किन्तु  
खलु चतुर्दैवतोऽयं स्तोमः । अथवा यानितानि भवन्तु ।  
अस्ति तावन्मे मनसि प्रह्वः ।

Eng. Charioteer—As the long-lived one commands ;  
(stops the car).

Bh,—(Having alighted from the car), Ho Charioteer !  
Let the horses take rest in a corner (or alone).

Ch.—As the long-lived one commands. (Exit).

Bh.—(Going a little and looking), the offerings ( to the  
gods) are (easily) noticeable by the flowers and fried rices  
profusely (properly) strewn. (दत्तचन्दन etc—Translated before)  
.....Is this speciality due to some festival ? Or it is the daily  
performed rite ? To which god may this temple be  
dedicated ! there is no outer sign—neither the weapon or  
the staff is visible (or present) here. However let me enter  
and know (Having entered and looking) ho, there is artistic  
grace upon these stones (or images) ! Oh ! How impressive

are their appearances ! Though consecrated to gods, yet these images lead one to believe them as human beings ! Is it that there is a group of four deities ! Or let it be anything ; my mind is but full of ( excessive ) joy.

Beng.—স্বত—আয়ুস্থানের বেরূপ আজ্ঞা । ( রথ থামাইলেন ) । ভরত—( রথ হইতে নামিয়া ) স্বত ! একান্তে ( লইয়া গিয়া ) অশ্ব-গুলিকে বিশ্রাম করায় । স্ব—যে আজ্ঞে । ( গ্রহণ ) । ভ— কিছুদূর গিয়া ও তাকাইয়া ) ভালকরে ফুল আর খই ছিটিয়ে পূজার আয়োজন পরিষ্কৃতিত করা হয়েছে । ( দেখ্‌ছি ) ..... ( N.B. দত্ত etc—এই অংশের অম্ববাদ পূর্বেই করা হইয়াছে ) ...একি কোন পর্কদিনের বিশেষ অম্বষ্ঠান অথবা ইহা দৈনন্দিন পূজাবিধি । এটা কোন দেবতার স্থান হবে ? এখানে কোনও প্রকার অস্ত্র, ধ্বজ প্রভৃতি বাহ্যচ্ছ ত দেখিতেছি না । যা হউক ভেতরে গিয়ে জানতে পারব । ( প্রবেশ করিয়া এবং দেখিয়া ) আহা ! পাষণে কি শির-সৌন্দর্য ! আহা মুক্তিগুলির কি তাবাভিব্যক্তি । এই প্রতিমাগুলি দেবতাদের বলিয়া নির্দিষ্ট হইলেও এদেরকে মাহুব বলেই মনে হচ্ছে । এদের দেখলে মাহুব বলেই বিশ্বাস হয় । এ যে দেখছি চারিটা দেবতার সমষ্টি ! তা যাই হোক ! আমার মনে বেশ আনন্দ হচ্ছে ।

Tika.—মাধ্বমুক্ত ইত্যাদি—মাধ্ব মুক্ত সুল্লাগি ন্যস্যগি যানি পুত্ৰাণি তথা যি লাজা: তৈ: আবিষক্ৰতা: প্রকাশিতা: প্রস্ফুটিতা: ইত্যর্থ: 'বলয়:' পূজাপদ্ধায়া: ( অন্ন বিধানী ) । দশ ইত্যাদি...ইদং বাখ্যান প্রাক্ । 'পার্ব'খ্যে' পর্বদিবস-সম্বন্ধী অট 'বিহিব:' বি'হিব' অনুষ্ঠানম্ । কিং পর্বদিবসম্ অবলম্ব্য অন্ন এতাঃশম্ বিহিবম্ পূজানুষ্ঠানম্ ক্রতম্ ? ইত্যর্থ: । অথবা 'আক্ককম্ দৈনিকম্ আ'লককম্, পূজাবিধিরিয়ম্ । দৈবতস্ব দৈবতায়া: স্থানম্ মন্দ্রম্ । প্রহর দৈবতা-সম্বন্দ্য আশ্রয়ম্ অজী রহদম্: বা বহিষ্কৃতম্ বাস্তুনিদগ'নম্ নদ্রহ্মতৈ । নারবিষ্টিচক্রম্ সুদর্শ'নম্

शिवचिह्नं दिशूलम् इन्द्रचिह्नं ध्वजो वा वर्तते, तेन अस्य वह्निभागं दृष्ट्वा कस्य मन्दिरमिति न मया ज्ञातुं शक्यते इति सरलार्थः । प्रविश्य मन्दिराभ्यन्तरं गत्वा 'ज्ञासे' अवगमिष्यामि अभ्यन्तरे मूर्ति' इत्या ज्ञास्यामि कस्य एतत् । 'क्रियामाधुर्यं' गल्पकर्मसौन्दर्यम् । 'भावगतिः' भावाभिव्याक्तः, देवभावस्य प्रकाशः आकृतौनाम् मूर्तौनाम् । "दैवतोद्दिष्टानाम्" देवतारूपेण निर्दिष्टानामपि आसां प्रतिमानाम् 'मानुष-विश्वासता'—एताः मानवा एव न तु पाषाण-दैवतानि इति विश्वासः प्रतीतिः दर्शकानां जायते । 'चतुर्दैवतोऽयं चतुर्भिः दैवतैः ( दैवैः ) समन्वितः अयं स्तोमः राज्ञिः देवसमष्टिः । यथा—एकादशभिः मूर्तिभिः समन्विता रुद्रदेवताः भवन्ति, तद्वत् किम् इयं देवता चतसृभिः समन्विता ? [ यद्वा स्तोमः = यज्ञः ] । चतुर्दैवतोऽयं चतुरः देवान् उद्दिश्य निष्पादितः अयं यज्ञः ? प्रहर्षः—आनन्दाधिक्यम् ।

## NOTES

1. विश्रामय—वि + अस् + णिच् लोट् हि । The rule "मितां ह्रस्वः" demands ह्रस्व in णिच् of मान् root. But still we have इङ्गि or दीर्घ in विश्रामयति । This is due to वा or fixed optionality got in this rule by dragging down "वा" from the rule "वा चित्तविराजे" । Thus the result is some मान् roots do not take ह्रस्व when णिच् follows. अस्, अस्न etc are such due to शिष्टप्रयोग । Comp. 'धूर्यान् विश्रामयेत सः' in Rag. I. Sl. 54.

2. साधुसुक्त इत्यादि—साधु यथातथा सुक्ताः well placed इति सहसुपा । उपाय लाजाश्च पुष्पलाजाः or पुष्पलाजम् with जातिविवक्षा and applying 'जातिरप्राणिनाम्' । साधुसुक्ताः पुष्पलाजाः इति कर्मधा । तैः आविष्कृताः इति इतत् । Adj. to बलयः । बलयः plural of बलिः । nom. to पयन्ते &c.

3. पार्वणः—adj. to विशेषः । पर्वणः अयम् इति पर्वण् + अण् । पर्वण् = festival usually of the full-moon and the new-moon days. We here get पार्वण and not पार्विक by the rule "कात्वात्



ठञ्” for here the general rule “तस्ये दम्” इति अण् is made applicable in supercession of the special rule. Thus Kalidasa uses “शार्वरस्य तमसो निषिद्धये” ।

4. आङ्गिकम्—अहन् + ठञ् । अहनि अहनि आचरितम् इत्यर्थः । Qual. आस्तिक्यम् ।

5. आस्तिक्यम्—आस्तिकः ईश्वर-विश्वासी । तस्यभावः इति व्यञ्जप्रत्ययः । आस्तिक्यं ( लक्षणया वृत्त्या ) ईश्वर-विश्वाससूचकम् अनुष्ठानम् पूजाविधिः इत्यर्थः ।

6. दैवतस्य—दैवता एव दैवता + अण् स्वार्ये । तस्य ।

7. प्रहरणम्—प्र + हृ + लुट् करणवाच्ये । अस्त्वम् । By these signs one is able to know to which god a temple is consecrated.

8. क्रिया-माधुर्यम्—क्रियायाः शिल्पकर्मणः माधुर्यम् इति इतत् । The skill of sculpture.

9. भावगतिः—भावस्य गतिः अवगतिः अभिव्यक्तिः—प्रकाशः इत्यर्थः, इतत् । भावस्य = देवभावस्य । Bharata is startled with the expressions of internal feelings exactly represented on the faces of these images.

10. दैवतोद्दिष्टानाम्—दैवतानि ( एताः देवताः ) इति उद्दिष्टानाम् निर्दिष्टानाम् इति सहसुपा । Qual. प्रतिमानाम् । Though apparently the प्रतिमा seem to be with regard to gods, still these appear to be of मानुष । Or दैवते उद्दिष्टा etc.

11. मानुषविश्वासता—मानुषः मानुषसम्बन्धीयः ( एते न खलुदेवाः अपितु मानुषाः एव ) विश्वासः ( दर्शकानां प्रतीतिः ) इति कर्मधा । तस्यभावः इति तल् प्रत्ययः । The compound word is somewhat peculiar. The प्रतिमा appeared to be of मानुष ।

12. चतुर्दैवतः—चत्वारि दैवतानि अवयवाः प्रयोजनम् अस्या इति तद्धितार्थद्विगुः । [ तद्धितप्रत्ययस्य लोपः पञ्चगुः इतिवत् । ]

13. स्तोमः = राज्ञिः समष्टिः । प्रतिमासमूहः इत्यर्थः—this collection of statues ; or स्तोम means यज्ञ । A यज्ञ to 4 gods is done here.

[ N. B. Alternative exposition—चतुर्भिः देवैः निष्पाद्यः इति तद्विवार्थः द्विगुः । “द्विगोलुं गनपत्ये” इति शैषिकस्य प्रत्ययस्य लुक् । तादृशः स्तोम यज्ञः ] ॥

कामं दैवतमित्येव युक्तं नमयितुं शिरः ।

वाष्पलस्तुप्रणामः स्यादमन्त्रार्चितदैवतः ॥ ५ ॥

Prose.—कामं दैवतम् इति एव ( नम ) शिरः नमयितुम् युक्तम् ; ( किन्तु ) अमन्त्रार्चितदैवतः प्रणामः वाष्पलः स्यात् । Or...वाष्पलः प्रणामः स्यात् ।

Eng.—True, I should bend down my head because of its being a deity ; but the salutation—in which the god is not adored with a mantra, is ( as good as ) the reverence done by a Sudra.

Beng.—अवश “देवता”—এই জন্ত মস্তক অবনত করা উচিত বটে ; কিন্তু দেবতাকে মস্তকদ্বারা অর্চনা না করিয়া ( আমার ) যে প্রণাম—তাহা শূদ্র-প্রণামেরই তুল্য হইবে ।

Tika.—कामम् [अकामानुमती कामम् अव्ययम्] सत्यं “दैवतम्” इयं प्रतिमा देवता एव अनेनैव कारणेन शिरः मस्तकं नमयितुं देवताचरणे पातयितुम् युक्तम् उचितम् ; परं ‘अमन्त्रार्चितदैवतः प्रणामः’—मन्त्रोच्चारणेन देवतायाः अर्चनां न कृत्वा आचरितः यः प्रणामः स तु ‘वाष्पलः’ शूद्रोचितः स्यात् भवेत् । अथमाशयः—शूद्राणां मन्त्रोच्चारणेन देवपूजने अधिकारी नास्ति ; ते देवतां केवलम् प्रणमन्ति एव ; अहं तु क्षत्रियः अतो मया समन्त्रोच्चारणम् अर्चनम् विधाय प्रणामः आचरितव्यः । अद्य तु मया तत् न कृतम् अपि तु केवलम् प्रणाममहं कृतवान् तेन हि अद्य मया कृतः प्रणामः शूद्रप्रणामतुल्यो भवति ।

1. दैवतम्—इति योगे प्रथमा by the dictum—कचिन्निपाते-  
नाभिधानम् ।

2. अमन्वाञ्छितदैवतः—adj. to प्रणामः । अविद्यमानाः मन्वा' यच्चिन्  
तत् यथा तथा इति अमन्वस । मन्वरहितम् ( adverb ). अमन्वस् ( यथायथा )  
अञ्चितमिति सहस्रपा । अमन्वाञ्छितम् दैवतम् यव स इति बहु ।

3. वार्षलः—Predicative or adj. to प्रणामः । वषलः शूद्रः । तस्य  
अयमिति वषल + अण् = वार्षलः—शूद्रसम्बन्धी । Bharata now offers a  
प्रणाम here as Sudras do, for he was not sure of the particular  
deity there, or because later on he will perform द्विजप्रणाम after  
knowing the details. Bharata however is भक्तिमान् on all Gods.

( प्रविश्य ) देवकुलिकः—भोः नैत्यकावसाने प्राणिधर्मं मनु-  
तिष्ठति मयि कोनु खल्वयमासां प्रतिमानामभ्यान्तराकृतिरिव  
प्रतिमागृहं प्रविष्टः । भवतु प्रविश्य ज्ञास्ये । ( प्रविशति ) ।

भरतः—नमोऽस्तु ।

देवकुलिकः—न खलु न खलु प्रणामः कार्यः ।

भरतः—मा तावद् भोः—

Eng.—Priest.—Well who is it—that bears an appearance  
slightly different from that of the images here—and that has  
entered the temple, while I, after having finished my daily  
rites, was engaged in the affairs (meant) for the subsistence  
of life ? However—let me enter and then learn. (Enters).

Bharat.—I Salute (thee).

Priest.—Well—Sir, do not salute (me)—please don't.

Bharat.—Why not, Ho ?

Beng.—মন্দিরাধিকারী—একি ! আমার নিত্যক্রিয়া শেষ করিয়া ভোজনাদি প্রাণিধর্মের অঙ্কুশানে ব্যাপ্ত থাকাকালে কে এ প্রতিমা-গৃহে প্রবেশ করিয়াছে। এর আকার ত প্রতিমাদর মূর্তি হইতে বেশী পৃথক্ নহ্ন। আচ্ছা প্রবেশ করিয়াই জানিব : ( ভিতরে প্রবেশ )।  
ভরত—প্রণাম ।— অধিকারী—না ন', প্রণাম করিবেন না । ভরত—  
কেন হে প্রণাম করিব না ।

Tika.—দেবকুলিক:—দেবকুলি নিযুক্ত:, দেবকুলস্য মন্দিরস্য অধ্যক্ষ:—পুরোহিত:  
ইত্যর্থ: [ “তন্ন নিযুক্ত” ইতি ঠক্ । নিপাতনাত ইদ্র্যভাব: । যদা অস্ম্যর্থৈ ঠন্ ] ।  
নৈত্যকাবসানে নৈত্যকস্য নৈত্যকর্মণ: পূজাদীরত্যর্থ: অবসানে অন্তে । ‘প্রাণিধর্ম’  
জীবধর্ম’ জীবনরক্ষাট আচরণীয়ম্ কৃত্যম্ ভোজনাদিকম্ অনুতিষ্ঠতি প্রকৃৎস্বতি মযি ।  
অল্পপান্নরাগ্নতি: প্রতিমাভ্য: ইষদেব ভিন্নাক্তি:, প্রায়েণ প্রতিমাভি: সতৃশীম্ এব  
সুন্দরীম্ সূচীম্ পরিবহন্ত ইত্যর্থ: । [ ‘সাসী’ ইতি অনুপসর্গে কন্স্ গামিনিক্রিয়াফলী  
আত্মনিপদম্ ] ।

### Notes

1. নৈত্যকাবসানে—ভাবে ওনী ; নৈত্যস্য ইদম্ or নৈত্যেদীয়তে কার্যম্ ইতি  
নৈত্য + অণ = নৈত্যম্ । তদেব ইতি নৈত্য + কন্ স্মার্থে = নৈত্যকম্ । Also Compare  
“নৈত্যক’ বিধি’ ব্রহ্মযজ্ঞরূপম্”—Kulluka under Manu II. Sl. 104.  
নৈত্যকম্ নৈত্যক্রিয়া । তস্য অবসানম্ তক্ষিন্ ইতি ইতৎ ।

2. প্রাণিধর্মম্—obj. to অনুতিষ্ঠতি, প্রাণিনাং ধর্ম: ইতি ইতৎ ।

3. অনুতিষ্ঠতি—অনু + স্টা + ষ্ট + ওনী একবচন—adj. to মযি—  
which is an instance of মাঝে ওনী ।

4. অল্পপান্নরাগ্নতি:—adj to ক: । অল্পম্ ইষৎ অন্তর’ মেদ: পার্থক্য-  
মিতি যাবৎ যস্যা: সা অল্পপান্নরা । ইষদেব ভিন্না । প্রায়েণ সতৃশী ইত্যর্থ: ।  
সতৃশী আকৃতির্যস্য স ইতি বহু । The দেবকুলিক noticed the similarity  
of আকৃতি between মরত and the statues there.

वक्तव्यम् किञ्चिदस्मासु विशिष्टः प्रतिपाल्यते ।

किं कृतः प्रतिषेधोऽयम् नियमप्रभविष्णुता ॥ ७ ॥

Eng.—Do you want to tell me anything ? (or is it that) you are waiting for some distinguished person ? What for is this prohibition ; or is it pursuant to some rule (custom) ? [Or—due to arrogance of power of penance].

Prose.—अस्मासु किञ्चित् वक्तव्यम् ( अस्ति ) ? किं विशिष्टः ( जनः ) प्रतिपाल्यते । किं कृतः अयं प्रतिषेधः ? ( किं ) इयम् नियमप्रभविष्णुता ( स्यात् ) ? ।

Beng.—आमाके किं किछु बनिते छान ? कोन महङ्गर ব্যক্তির প্রতীক্ষা করছেন কি ? এ নিষেধ किसের জন্ত ? অথবা ইহা কি নিয়মানুবর্তিতাই । অথবা তপঃক্ষমতাজনিত ঔদ্ধত্য ।

Tika.—‘अस्मासु’ विषये माम् प्रति किञ्चित् किमपि वक्तव्यं कथनीयं तव अस्ति ? अपि माम् किमपि वक्तुं कामो भवान् इत्यर्थः ? । ( अथवा ) विशिष्टः मत्तः मान्यतरः कश्चित् जनः प्रतिपाल्यते त्वया प्रतीच्यते ? कश्चित् पूज्यतरः जनः अद्या आदौ प्रणतिं विधास्यति तत्पश्चादेव अन्येन केनापि प्रधानः कर्त्तव्यः इति निश्चित्य किं त्वम् कश्चित् पूजातरं जनम् प्रतीक्षसे ? इति भावः । ‘किं कृतः’ मया अनुमितयोः कारणयोर्मध्ये किं नाम कारणम् आश्रित्य विहितः ‘अयं प्रतिषेधः’, यद्वा मम प्रणतिकरणे नियमोऽत्र विद्यते यस्य हेतोः त्वया अहं निवारितः इति सरलार्थः । यद्वा,—तव ‘नियमप्रभविष्णुता इयम्’ तव तपोनुष्ठानप्रौढिः किम् ?

### Notes

1. अस्मासु—विवक्षावशात् कारकाणि इति विवक्षायाम् अर्धं ७मी । अस्मान् उद्दिश्य इत्येव अर्थः ।

2. विशिष्टः—An adj, used substantively. Some distinguished person, उक्ते कर्मणि १मा ।

3. प्रतिपाल्यते—प्रति + पा + णिच् + लट्ते कर्मणि । Is being waited on by you.

4. छिं कृतः—किम् केन ( केन हेतुना ) कृतः इति सुप्-सुपा । Or these are two separate words.

5. नियमप्रभविष्णुता—subj. to अस्ति understood. प्र + भू + इण् = प्रभविष्णु प्रभावशीलः । तस्य भावः इति तल् । This is a vedic usage by the rule “भुवश्च” । See Sak—“यत् प्रभविष्णुवे रोचते” । निदमस्य विधानस्य प्रभविष्णुता प्रभावशीलता इति हतत् । Persuance to some custom ; or due to arrogance of power. This sloka is an instance of Bhasa’s illiptical use of sentences.

देवकुलिकः—न खलु एतैः कारणैः प्रतिषेधयामि भवन्तम् ।  
किन्तु देवतशङ्कया ब्राह्मणजनस्य प्रणामं परिहरामि । क्षत्रिया  
ह्यत्रभवन्तः ।

भवतः—एवम् । क्षत्रिया ह्यत्रभवन्तः । अथ के नामात्र-  
भवन्तः ।

देवकुलिकः—इच्छाकवः ।

भरतः—(सहर्षम्) इच्छाकवः इति । एते तेऽयोध्याभक्तारः ।

Eng. Priest.—It is not that I prohibit you for these reasons ; but I (want to) avoid the salutation by a Brahman mistaking these for gods, these are ( the images of ) kshattriyas.

Bharat.—Oh I see ; these are kshattriyas. Then, who are these ?

Priest.—These are born in the line of Ikshvaku.

Bh.—(With joy) These are of the Ikshvaku dynasty ; these are the rulers of Oudh.

Beng.—मन्त्रिाधिकारी—ए सब कारणे आपनाके आनि निषेध

करिंतेहिना । किञ्च एदेरके देवता मने करिया कोन ब्राह्मण पाछे  
प्रणाम करेन—सेटोई निवारण करिंतेहि ; एरा क्त्रिय । भरत—  
उ !—एरा क्त्रिय । आछा—एरा कारा ? देवकुलिक—एरा ईक्ष्वाकु-  
वंशीय । भरत ( हर्षसहित )—एरा अयोध्यार शासक ।

Tika.—‘प्रतिषेधयामि’ निषेधयामि । ‘किन्तु दैवतशङ्कया’ एतानि दैवतानि एव  
इति श्रान्त्या ‘ब्राह्मणजनस्य प्रणामम्’ विप्रैः कार्याम् प्रणतिम् ‘परिहरामि’ वारयामि ;  
भरतं ब्राह्मणं मन्यमानो देवकुलिकः कथयति—“कश्चित् ब्राह्मणः एतानि दैवतानि  
इति मत्वा एतानि प्रणमेदिति प्रागेव निषेधवाक्यम् उच्चारयामि” । नन् ब्राह्मणैः  
कृते प्रणामे कोदोषः इति उत्तरं पठति—‘क्षत्रिया हि अन्नभवन्तः’ माननीयाः एते  
क्षत्रिया एव । न ब्राह्मणाः नवा देवताः ; क्षत्रियाणाम् सूक्तं यः एता इति भावः ।  
क्षत्रियाश्चेत् ? किं तेषाम् नाम गोत्रं वा । इक्ष्वाकवः इक्ष्वाकुवंशीयाः एते ।

#### Notes.

1. दैवतशङ्कया—हैतो श्या । दैवतम् इति शङ्का इति सहसुपा । or दैव-  
तस्य शङ्का ( धमः ) इतत् ।

2. ब्राह्मणः जनः इति कर्मधा । तस्य । शेषे इष्टौ related to प्रणामम् ।

3. प्रतिषेधयामि—प्रति + सिध् + स्वाद्ये णिच् + लटिम् । प्रतिषेधयामि serves  
the purpose equally well.

4. इक्ष्वाकवः—इक्ष्वाकोः गोत्रं उत्पन्नाः । “लक्षणाश्चरा इक्ष्वाकुशब्दः इक्ष्वाकु  
वंशीयः, इक्ष्वाकोः गोवापत्यम् इत्यर्थे प्रयुक्तः” । This is after Bhattoji  
Dikshit—compare “रघूनामन्वयं वच्चे इति तु तदपत्यं लक्षण्या” । Cons-  
true इक्ष्वाकवः भवन्ति ।

( भरत ) एते ते दैवतानामसुरपुरवधे गच्छन्तप्रभिसरो—

मेते ते शक्रलोके सपुरजनपदा यान्ति स्वसुहृतेः ।

एते ते प्राप्नुवन्तः स्वभुजवलजितां कृतस्नां वसुमतौ-

मेते ते मृत्युना ये चिरमनवसिताश्चन्दं मृगयता ॥८॥

Prose.—এতে তে (যে) দৈবতানাম্ অসুরপুরবধে अभिसरौ (अभिसरण) গচ্ছন্তি ।  
এতে তে যে सपुरजनपदाः स्वसुक्तैः शक्रलोके यान्ति । এতে যে स्वभुजवलজিতাম্  
-জ্ঞানস্বা বসুনতী প্রাপ্নুবন্তঃ ( ভবন্তি ) । এতে তে যে छन्द' নৃগয়তা মৃত্যুনা चिरम्  
অনবসিতাঃ ( অবিনাশিতা' ) ।

Eng.—These are they who lead the van of the gods in  
destroying the cities of the demons ; it is they who repair to  
the domain of Indra through their own merits with all the  
citizens and villagers ; these are the persons that enjoyed  
the entire earth by the prowess of their own arms ; and it  
is for these that death wait pursuant to their own wills.

Beng.—ইহারা এই অসুরনগরী উন্মূলনে দেবতাগণেব অগ্রভাগে  
গমন করেন । ইহারা এই নিজের স্ক্রুতি বলে নগর ও জনপদবাগিগনসহ  
ইচ্ছলোকে যাইয়া থাকেন । ইহারা এই নিজের বাহুবলে সমগ্র বসুমতী  
জয় করেছিলেন, আর ইহাদেরই ইচ্ছানুযায়ী হইয়া মৃত্যু ইহাদের জন্ম  
দীর্ঘকাল অপেক্ষা করেন ।

Tika.—‘এতে’ এতাঃ সূক্ত্যঃ ‘এব তে’ তেষাম্ নাম যে ‘দৈবতানাম্’ ইন্দ্রাदीनाम्  
‘অসুরপুরবধে’ দৈত্যপুরধ্বংসে ‘अभिसरौ’ রণমুর্ছাষি স্থিতিম্ গচ্ছন্তি ভজন্তি । এতে  
এব इच्छावाकवः असुरैः सह देवानां समरकाले देवसैन्यस्य पुरत एव अभियान्ति । मन्थे  
भरतः, शम्भरासुरेण सह इन्द्रपक्षावलम्बिनः दशरथस्य रणवार्ताम् श्रुत्वा हर्षोद्वेकात्  
इदं कथयति । ‘एते ते’ ये ‘सपुरजनपदाः’ पौरवासिभिः तथा जनपदवासिभिश्च  
समेत्य एव ‘स्वसुक्तैः’ आत्मपुण्यबलैः ‘शक्रलोके’ इन्द्रधाम यान्ति गच्छन्ति । इति  
मन्थे विशेषतः रघुदशरथयोः प्रशंसा । ‘एते ते ये स्वभुजवलजिताम्’ आत्मबाहु-  
बलेन विजिताम् ‘ज्ञानस्वां निखिलां वसुमतीं धरित्रीम् ‘प्राप्नुवन्तः’ लभमानाः भवन्ति  
इति । इति सर्वेषां दिलीपादीनां प्रशंसा । एते ते ये ‘छन्दम् मृगयता’—“धरावासः न  
अवसितः—अधुना मरणमागत्य माम् देवलोकं नयतु” इति एवम्भूताम् तेषाम् एव  
छन्दम् इच्छाम् ( अभिप्रायम् ) मृगयता अन्विष्यता ‘मृत्युना’ यमराजिन ‘चिरं’ दीर्घ-



कालम् अनवसिताः' अनाशिताः ( अतएव ) प्रतीक्षिताः इति भावः । यावत् तेषां  
हृदि मरणवासना नोदेति तावत् यमः तान् न विनाशयति तेषां कृते प्रतीक्षमानस्तिष्ठति,  
अतएव ते स्वेच्छामरणाः सर्वे इच्छ्वाकवो राजानः इति भावः । [सुवदनादृतम्, लक्ष्णं  
यथा—“क्षिया सप्याश्वषडभिः सरभनययुताः भूगः सुवदना” ] ।

### Notes

1. असुरपुरवधे—विषयाधिकरणे भावे वा ङमौ । सुरविरोधी इति असुरः  
न जनत । तेषां पुरम् इति द्रुतम् । The base is पुर here. तस्य वधः इति द्रुतम् ।  
हन् + अप् = वधः । वध can not be of असुरपुर but of असुरपुरवासिन् ।  
So असुरपुर = असुरपुरवासिन् । Or वध = destruction. Then असुर-  
पुरवध = destruction of demon city. Anyhow the compound  
is somewhat queer and is adopted from Ramayana by Bhasa.

2. अभिसरौ—obj. to गच्छन्ति । अयगतम् इत्यर्थः । अभि + सृ + इ  
औणादि = अभिसरि वा अभिसरी (optional) डीष् by “कृदिकारात् अक्तिनः ।”  
meaning अभिसरण for helping another ; comp अभिसरि in IV 17.

3. स्वपुरजनपदाः—adj. to एते । पुरम् लक्षणादुत्तमा पुंववासिनः । जन-  
पद province तथैव जनपदवासिनः । पुरम् च जनपदः च इति पुरजनपदौ द्वन्द्व  
समासः । 'ताभ्याम् सह वर्त्तमाना ये ते इति बहु ।

4. स्वसुकृतैः—करणे श्या । सुष्टु कृतम् इति प्रादितम् । पुण्यम् इत्यर्थः ।  
स्वं सस्य वा सुकृतम् इति कर्मधा or द्रुतम् ।

5. शक्रलोकैः—विवक्षया ङमौ । शक्रस्य लोकस्तास्मिन् इति द्रुतम् । शक्रलोकैः  
यान्ति should be more proper here.

6. स्वभुजवलजिताम्—obj. to वसुसतीम् । स्वस्य भुजौ इति द्रुतम् ; ( or  
कर्मधा as before ) ; तयोर्वल्गुमिति द्रुतम् । तेनजिता तामि । द्रुतम् ।

7. प्राप्नुवन्तः—प्र + आप् + श्ण्ट प्रथमा बहुवचन ; adj. to एते ।

8. रुन्दम्—इच्छाम् ; obj to रुगयता । रुन्दम् is also correct.

9. वृगयता—वृग ( वुरादि ) + शट् तृतीया एकवचन ; adj to वृगना ; वृग, वुरादि is usually आत्मनेपदी ; cp “वृगं वृगयते वनशूयिकात्” &c ; so वृगयमाण should have been proper here. An irregular use.

10. अनवसताः—न अवसिताः इति नञतत् । अव + सी + क्त = usually अकर्मक । But here it is used transitively. Bharata feels delighted for his race.

( भरत ) भोः यदृच्छया खलु मया महत् फलमासादितम् ।  
अभिधीयताम् कस्तावदत्रभवान् ।

देव—अयं खलु तावत् सन्निहितमर्वरत्नस्य विश्वजितो  
यज्ञस्य प्रवर्त्तयिता प्रज्वलितधर्मप्रदीपो दिलीपः ।

भरतः—नमोऽस्तु धर्मपरायणाय । अभिधीयताम् कस्तावद-  
त्रभवान् ।

देव—अयं खलु तावत् संवेशनोत्थापनयोरनेकब्राह्मणजन-  
सहस्रप्रयुक्तपुण्यग्राहशब्दरवो रघुः ।

Eng. Bh.—well ! I have accidentally come across a very  
great gain or merit. Please tell me who is this revered one ?

Priest—This is Dilipa who having collected all the  
jewels performed the Viswajit ceremony and thereby burnt  
the light of religion.

Bharat—Bow to this pious one. Then please tell me  
who is that ?

Priest—This is Raghu uttering whose name thousands  
of brahmans call the day an auspicious one (to them or to  
him) at the time of going to bed and rising up.

Beng. ভরত—ওহে ইচ্ছামত এখানে আসিয়া ( অথবা ঘটনাচক্রে বা আকস্মিকভাবে আসিয়া ) আগি মহৎ ফল প্রাপ্ত হইলাম । আচ্ছা বলুন এই মাননীয় ব্যক্তিটী কে ? দেব—ইনি মহারাজ দিলীপ—যিনি সমস্ত বড়বাজি আহরণ করিয়া বিশ্বজিৎ যজ্ঞের শবর্তন কবতঃ ধর্ম্মের প্রদীপ প্রজ্জালিত করিয়াছেন । ভবত—ধর্ম্মপরায়ণ দিলীপকে প্রণাম বলুন এই পূজনীয় ব্যক্তিটী কে ? দেব—ইনি বসু—যাঁহার উদ্দেশ্যে সহস্র সহস্র ব্রাহ্মণ শয়নে ও উত্থানে পুণ্যাহবান কবেন ( বা—আজ তাঁর পুণ্য দিন এইরূপ বলিয়া থাকেন ) ।

Tika.—‘যজচ্ছয়া’ স্বচ্ছয়া বিচরন্ অহম্ ; যদ্বা যজচ্ছয়া দীবাৎ । ‘ফলম্ আসাদিতম্’ অধিগতম্ ময়া । ‘সন্নিহিতসর্বরত্নস্য’ ধর্ম্মী বিজিত্য আহুতনিখিল-ধনস্য ‘বিশ্বজিতো’ বিশ্বজিৎ দিত্যে নাম্না প্রসিদ্ধস্য ‘যজ্ঞস্য প্রবর্ত্তয়িতা’ সম্পাদয়িতা অনু-ষ্ঠাতা ইতি যাবৎ ‘প্রজ্জলিতধর্ম্মপ্রদোপঃ’ ধর্ম্মরূপং প্রদোপম্ প্রজ্জাল্য স্থিতঃ ধর্ম্মাচার-পরাকাশ্য প্রদর্শ্য দশদিগ্ : সম্ভবত্বাঃ বিধায় স্থিতঃ দিলীপঃ । ‘ধর্ম্মপরায়ণায়’ ধর্ম্ম-বতারায । স’বিশ ইত্যাদি—‘স বিশনে’ রাবী নিদ্রাগমনকালে তথা ‘অত্যাপনে’ প্রভাতে শয্যায়াঃ গাত্রোত্থানকালে চ অনেকরাত্-সমুদয়ঃ অগণিতৈরৈববিপ্রৈঃ প্রযুক্তপুণ্যাহশব্দ-রবঃ সম্ভারিতঃ পুণ্যাহশব্দঃ অথ পুণ্যাহম্ অস্তু ইত্যেব শব্দঃ এব রবঃ ক্ష্যতির্যস্য স রবুঃ । ইদৃশী খলু রবোঃ পুণ্যকৌর্তি ক্ష্যতির্যং শয়নে অন্যান্যানি চ বহুবঃ এব বিপ্রাঃ তস্য নাম সম্ভাষ্য অথ নী পুণ্যাহমস্তু যদ্বা অথ নী পুণ্যাহমস্তু ইতি কামথ্যন্তে ।

### Notes.

1. যজচ্ছয়া—যা স্বচ্ছা ( গতিঃ ) ইতি যজচ্ছা, কর্ম্মধা । করণে or প্রকৃত্যাদি । তথা ।

2. আসাদিতম্—আ + সদ + ণিচ্ + ক্ত কর্ম্মণি ।

3. সন্নিহিতসর্বরত্নস্য—adj to বিশ্বজিতঃ । সর্বাণি রত্নানি ইতি কর্ম্মধা । সন্নিহিতানি সর্বরত্নানি যচ্ছিন্ তস্য ইতি বহু । In বিশ্বজিত্ sacrifice first all রত্ন of the বসুধা are collected and then gifted in the sacrifice to all suitors &c. See Raghu. IV and V.

4. प्रवर्त्तयिता—प्र + क्त + णिच् + टच् । In यज्ञस्य प्रवर्त्तयिता, यज्ञस्य has कृद्योगे कर्मणि षष्ठी ।

5. प्रज्वलितधर्मप्रदोष—धर्म एव प्रदोषः इति कर्मधा । यद्वा धर्मरूपः प्रदोषः इति आलङ्कारिकसम्बन्धः रूपकसमासः । प्रज्वलितः प्रदीप्तः धर्मप्रदोषः यस्य येन वा स इति बहु । Note that it was Raghu and not Dilipa who first performed विश्वजित Sacrifice ; see Ramayana and Raghu IV “स विश्वजितमाजङ्घे सर्वस्वदक्षिणम्” । This statement of Bhasa is a deviation from these. Hence to support our poet we take प्रवर्त्तयिता to mean a helper ; thus दिलीप was a helper by promoting the यज्ञ through his son.

6. संवेशनोत्थापनयोः—कालाधिकरणे ऽमी । संवेशनं ( निद्रागमनं ) च उत्थापनं ( शयनायाः ग्राहस्य उत्थापनं च ) इति इन्द्रसमासः । उत्थापन should denote both rising and rousing from निद्रा ।

7. अनेकब्राह्मणजनसहस्रप्रयुक्तपुण्याहशब्दरवः—adj. to रघुः । ब्राह्मण एव जनः—कर्मधा । न एकः इति नञतत् । अनेकश्च अनेकश्च अनेकश्च इति अनेके एकशेषः । See Kirat XIV, अनेके ब्राह्मणजनाः इति कर्मधा । तेषां सहस्रानि हतत् । तैः प्रयुक्तः इतत् । पुण्याहम् अहः इति पुण्याहम् “राजाहसखिभ्यष्टच्” इति समासान्तः । पुण्याहम् and सुदिनाहम्—these two are used in the neuter gender. पुण्याहम् इति शब्दः सहस्रुपा । अनेकब्राह्मणजनसहस्रप्रयुक्तः पुण्याहशब्दः इति कर्मधा । स ( एव ) रवः ख्यातिर्यस्य इति बहु । Thousands of ब्राह्मण utter पुण्याहनन् with regard to him , or thinks their पुण्याह by remembering him, the performer of यज्ञ and of status of Indra. The exp. of this word should be—uttering of पुण्याह नन् with regard to रघु, for the next sentence says that “this even could not save him.”

भरतः—अहो बलवान् मृत्युरेतामपि रक्षामतिक्रान्तः ।

নমোঽস্তু ব্রাহ্মণজনাবেদিতরাজ্যফলায় । অমিধীয়তাম্ কস্তাব-  
দত্রমবান্ ।

দেব—অয়ং খলু তাবত্ প্রিয়াব্রিয়োগজির্বেদপরিত্যক্তরাজ্য-  
ভারঃ নিত্যাবশ্যস্বস্তানপ্রশান্তরজাঃ অজঃ ।

মরতঃ—নমোঽস্তুস্বাধীনীষপশ্চাত্তপায় । ( দশরথস্য প্রতি-  
মামবলোকয়ন্ পর্যাকুলো ভূত্বা ) ভোঃ ! বহুমানব্যাজিতেন মনসা  
সুব্যক্তং নাবধারিতম্ । অমিধীয়তাম্ কস্তাবদত্রমবান্ ।

Eng. Bh.—Alas ! how strong is death that has set such  
a protection at naught (or—has defied these protective  
measures in পুণ্যহমন্তবচন ) ; Salutation to him who had  
dedicated the benefits (fruits) of his administration to the  
Brahmans. Please tell me who this is ?

Priest.—This is Aja who left the burden of administra-  
tion, on account of apathy consequent on the death of his  
beloved wife and suppressed his “Rajas” (ambition and the  
like) by daily taking ceremonial ablution.

Bh.—I bow down to him whose repentance is worthy ;  
( beng perturbed while looking at the image of Dasarath )  
well ! my mind being diverted in showing respect (paying  
high tribute), I could not clearly ascertain (understand)  
this. Please tell me who this is.

Beng. ভরত—অহো ! বলবান্ মৃত্যু এরাপ রক্ষাকেও অতিক্রম  
করিয়াছে । যিনি ব্রাহ্মণবর্গকে তাঁহার রাজ্যফল নিবেদন করিয়াছেন  
তাঁহাকে প্রশংসা । বলুন এইবার ইনি কে । দেব—ইনি হচ্ছেন রাজা

অজ্ঞ বিনি কাস্তাবিরোগে নির্বিন্ন হইয়া রাজ্যভার পরিত্যাগ করতঃ  
প্রত্যহ যজ্ঞাস্তমানে রাজ্যভোগ প্রশমিত করিগাছিলেন। ত—যাহার  
অজ্ঞতাপ শ্লাঘনীয় এমন ব্যক্তিকে প্রশংসা করি। (দশরথের প্রতিমা  
দেখিতে দেখিতে আকুলহৃদয়ে) ওহে! আমি সম্মানপ্রদর্শনে বিক্ষিপ্ত-  
মনা হইয়া পরিস্কারভাবে সব (বা এইটা) বুঝিতে পারি নাই।  
আবার বলুন এই মাননীয় ব্যক্তি কে।

Tika.—‘এতামপি রক্ষা’ ব্রাহ্মণানাম্ আশীর্বাদরূপম্ রক্ষণম্ অতিক্রান্তঃ  
অতিক্রম্য গত্যন্তরঃ। ব্রাহ্মণানাম্ আশিষঃ অপি অতিক্রম্য আশীর্ষিঃ পরিস্ফুটম্  
রক্ষম্ অপহৃতবান্ খলু প্রবলী স্তুত্বাভিঃ। ব্রাহ্মণ-জনাভিতরান্যফলায়—  
যঃ রাজ্যফলং ব্রাহ্মণৈশ্চো নিবেদিতবান্ তস্যৈ রক্ষণে। ‘প্রিয়া-বিধিগনিবেদপরিত্যক্ত  
রাজ্যভারঃ’—প্রিয়াবিধিগৈন স্ককান্তায়াঃ ইন্দুমত্যাঃ সরণেভ্যঃ উত্পন্নঃ নিবেদঃ  
বিবাদঃ অনাসক্তিরিতি যাবত, তেনৈব হেতুনা যেন রাজ্যভারঃ শাসনভারঃ পরিত্যক্তঃ  
তাড়শঃ, ‘নিত্যাবশ্যজ্ঞানপ্রশান্তরজাঃ’—নিত্যং প্রত্যক্ষম্ অবশ্যজ্ঞানেন যজ্ঞাবস্থানে  
আচরিতেন জ্ঞানে প্রশান্তম্ উপশমিতং রজঃ রজোগুণঃ—তথা তস্য কার্যম্ উচ্চাভি-  
জ্ঞাভিঃ—যস্য তাড়শঃ। ‘জ্ঞানীয়পশ্যাত্তাপয়’ যস্য পশ্যাত্তাপঃ অনুতাপঃ  
জ্ঞানীয়ঃ প্রশংসনীয়ো ভবতি তাড়শায়। বহুমানব্যাক্তিনে মনসা—এতাম্  
প্রতিমাম্ বহুমানম্ বিশিষ্টং সম্মান প্রদর্শয়িতুম্ ব্যাক্তিব্ধম্ মনঃ, তেন। সুব্যক্তম্ যথা  
তথা সুস্থ, সুস্পষ্টমিতি যাবত (যদা—সুব্যক্তং বস্তু) নাবধারিতম্ ন অবধারিতম্  
নির্ধারিতম্—কী এতে ইতি সম্যক্ নাধিগতং ময়া।

### Notes

1. এতাম্ রক্ষাম্—this refers to the পুণ্যাহমনন্ম uttered by the Brahmanas with regard to the protection of Raghu. Death defied such protective measures and snatched even him away.

2. ব্রাহ্মণজনাভিতরান্যফলায়—ব্রাহ্মণ এব জনঃ ইতি কর্মধা। তেভ্যঃ  
আবেদিতম্ ইতি সহস্রুপা। রাজ্যস্য ফলম্ ইতি ইতত। ব্রাহ্মণজনাভিতরান্যফলং  
যেন তস্যৈ বহু। আ + বিদ + ণিচ্ + ক্ত কর্মণি = আবেদিত. নিবেদিতঃ সমর্পিতঃ

इत्यर्थः । Adj. used substantively. नमस्त्वद्योगे ऽर्थो । Raghu's devotion and sacrifice for Brahmana is well-known and is aptly described by Kalidasa in Rag. V.

3. प्रिया-विद्योगनिर्वेदपरित्यक्तराज्यभारः—adj. to अजः । प्रियायाः विद्योगः इति इतत् । तेन निर्वेदः इतत् with द्वेती इया । यद्वा तज्जन्यः निर्वेदः इति शाकपार्थिवादि । तेन परित्यक्तः इति इतत् ; तादृशः राजाभारः येन यस्य वा स इति बहु । राज्यस्य भारः इति इतत् ।

4. नित्यावभृथस्नानप्रशान्तरजाः—adj. to अजः । अवभृथः एव स्नानमिति कर्मधा । अवभृथः—ablution taken at the completion of a sacrifice. नित्यम् (यत्) अवभृथस्नानम् कर्मधा । This shows that he daily performed sacrifice and took his ablution thereafter. तेन प्रशान्तम् इतत् । तादृशम् रजः यस्य स इति बहु । प्रशान्तः—प्र + शम् + णिच् क्त कर्मणि । प्रशान्त is also correct by “वा दान्तशान्तपूर्णस्पष्टद्वन्द्वयोः” । रजः—रजस् is both dust, and रजोगुण with its functions such as ambition, activity, restlessness and the like, here ; cf. उपपन्नं च रजः—Sankhya-Karika. Mark how skillfully Aja is also raised to the status of Raghu &c. by our Poet. See Act IV.

5. श्लाघनीयपश्चात्तापाय—श्लाघनीयः श्लाघाः पश्चात्तापः यस्य तस्मै बहु । पश्चात् कृतः तापः इति शाक-पार्थिवादि ।

6. बहुमानव्याचिप्तेन—adj. to मनसा ( करणे द्वितीया ) । बहुमानः इति कर्मधा । बहुमानेन—(लक्षणाया बहुफलप्रदर्शनव्यापारेण) व्याचिप्तम् इति इतत् । वि + आ + चिप् + क्त कर्मणि । विशेषेण व्याचिप्तम्—excessively diverted. The sense of व्याचिप was that Bharata could not as yet believe that Dasaratha is dead and his प्रतिमा ( statue ) is hung up there.

7. सुव्यक्तम्—सुष्ठु, व्यक्तं इति प्रादितत् तद्वया तथा । Adv. qual.

অবধারিতম্। Due to his anxiety about Dasaratha he could not as yet take him as dead and believe that it is his প্রতিমা, though the sight of the প্রতিমা made him entertain such an idea. So he was in a fix and in a state of confusion. Now the priest to enlighten him on the point will begin pointing out প্রতিমা from the very beginning. Or—স্ব্যক্তম্ is সুব্যক্তবস্তু।

দেব—অয়ং দিলীপঃ।

ভরতঃ—পিতৃপিতামহো মহারাজস্য। ততস্ততঃ।

দেব—অত্রমবান রঘুঃ।

ভরতঃ—পিতামহো মহারাজস্য। ততস্ততঃ।

দেব—অত্রমবানজঃ।

ভরতঃ—পিতা তাতস্য। কিমিতি কিমিতি।

দেব—অয়ং দিলীপঃ অয়ং রঘুঃ, অয়মজঃ।

Eng. Priest—This is Dilipa.

Bh.—Great grand-father of his Majesty ; then, then.

Pr.—Here is the noble Raghu—(The revered Raghu).

Bh.—Grand-father of His Majesty ; then.

Pr.—Then Venerable Aja.

Bh.—Father of my dear father ; Well ! What do you say ?

Pr.—This is Dilipa ; this is Raghu and this is Aja.

Beng.—দেব—এই দিলীপ। ভরত—মহারাজের পিতার পিতামহ। তারপর ? দেব—(ইনি) মাননীয় রঘু। ভরত—মহারাজের পিতামহ। তারপর। দেব—মাননীয় অজ। ভরত—



তাত্তের পিতৃদেব। হাঁ হাঁ কি বল্লেন ? দেব—এই দিলীপ, এই ঋষু, এই অজ্ঞ।

Notes

1. পিতৃ-পিতামহঃ—পিতৃ: অজস্ব পিতামহঃ ইতি ইতৎ।

2. কিমিতি কিমিতি—আবেগে হিরক্তি:। Here Bharat feels perplexed at the image of Dasaratha, which he was beholding before him which was not as yet identified. To make Bharata prepared for the news of his father's death, the priest again repeats from the beginning and points out the Pratima of Dasaratha.

भरतः—भवन्तम् किञ्चित् पृच्छामि। धरमाणानामपि प्रतिमाः स्थाप्यन्ते ?

देव—न खलु, अतिक्रान्तानामिव।

भरतः—तेन हि आपृच्छे भवन्तम्।

देव—तिष्ठ।

Eng. Bh.—I shall ask you something. Are the images of the living placed here ?

Priest.—No ; only of the departed.

Bh.—Then good-bye.

Pri.—Wait (a bit) please.

Beng.—ভরত—আপনাকে কিছু জিজ্ঞাসা করিব। জীবিত ব্যক্তিদের প্রতিমা কি এখানে রাখা হয় ? দেব—না, শুধু বিগত ব্যক্তিদেরই। ভরত—তবে আপনাকে বিদায় দিতেছি (আপনার কাছে বিদায় লইতেছি)। দেব—দাঁড়ান।

Tika.—‘ধরমাণানাম্’ জীবন’ ধরমাণানাম্, জীবিতানাম্ ইত্যর্থঃ। ‘অতি-

क्रान्तानाम् इहलोकात् प्रस्थितानाम् । 'आपृच्छे' विदायम् गच्छन् आमन्त्रये । 'तिष्ठ' चर्ष' प्रतीचक्ष ।

### Notes.

1. पृच्छामि—अत्र भविष्यत् सामीप्ये लट् by "वर्त्तमानसामीप्ये वर्त्तमानवद्वा" । अधुनैवे प्रच्छामि इत्यर्थः ।

2. धरमाणानाम्—धृज् (भ्रादि) धातोः शानच् here. But in the sense to live धृ is तुदादि आत्मनेपदी and अकर्मक । So the proper form here is ध्रियमाणानाम् । Cp. "दिष्टा । ध्रियते" in Swapna I. "आर्यपुत्र अहं ध्रिये" also, "ध्रियते यावदेकोपरिपुः" in Sisu I. &c. But Bhasa uses धृज् 'भ्रादि' meaning "to hold" उभयपदी in the sense of "to live" deliberately. Thus in Swapna V. he writes "धरते खलु वासवदत्ता"; in Pratijna, he has "धरते तावज्जन्तः" &c. Again in पञ्चरात्र and करभार he deliberately writes "नष्टा शरीरेः क्रतुभिर्धरन्तः" and "हतेषु देहेषु गुणः धरन्तः" &c. So it is a peculiar ( though irregular ) use of Bhasa.

3. अतिक्रान्तानाम्—इहलोकम् अतिक्रान्तानाम् इत्येव अर्थः । अति + क्रम् + क्तः ; षष्ठी बहुवचने ।

4. आपृच्छे—आ + पृच्छ + लट् ए । आत्मनेपदम्—by the rule "आदि गुप्रच्छोः" । आपृच्छते—bids farewell to. I ask while departing Comp. "आपृच्छस्व प्रियसखमसुं तुङ्गमालिङ्ग शैलम्" in the Meghaduta.

Remark—Bharat became disturbed to notice the image of Dasarath hung up there ? And he grew apprehensive of his father's existence ; and hence he wanted to leave the place abruptly without further enquiry. But the pries could not find out the reason why Bharat was silent about the image of Dasarath and hence he stopped him to tel

the death of Dasarath. The priest, of course, could not recognise Bharat till then.

देव—येन प्राणाश्च राजंश्च स्त्रीशुल्कार्थं विसर्जिताः ।

इमां दशरथस्य त्वं प्रतिमां किं न पृच्छसे ॥ ८ ॥

Prose.—येन स्त्रीशुल्कार्थं प्राणाश्च विसर्जिताः राजंश्च ( विसर्जितम् ) ।  
( तस्य ) दशरथस्य इमां प्रतिमां किं त्वं न पृच्छसे ?

Eng.—Why do not ask me about the image of Dasarath who sacrificed his life and kingdom in order to pay off his dues to his wife ( during marriage ).

Beng.—यिनि स्त्रीशुल्केर जञ्च निजेर जीवन एवञ्च राज्ज पद्वित्याग करिग्राहेन, गेहै दशरथेर प्रतिमार विवर आपनि जिज्ञासा करितेहेन ना केन ?

Tika. 'येन दशरथेन स्त्रीशुल्कार्थं' स्त्रियै प्रदातव्यः विवाहसमये प्रतिश्रुतः यः शुल्कः तस्यैव कारणात् । "नूनम् तुभ्यमहं दास्यामि" इति स्त्रियै यत् विवाहादिकाले पत्या दातुम् अङ्गीक्रियते तदेव वस्तु स्त्रीशुल्कः इति उच्यते । दशरथः कैकेयी द्वौ वरौ अपि प्रतिश्रुतवान् । तौ एव वरौ अन्यत्र स्त्रीशुल्कः इति बोध्यम् । प्राणाश्च जीवनं च विसर्जिताः परित्यक्ताः ; 'राजंश्च ( विसर्जितम् तस्याः एव पुत्राय भरताय समर्पितम् ) । दशरथस्य एतादृशस्य 'दशरथस्य इमां प्रतिमां किम् कथम् त्वम् न पृच्छसे' पृच्छसे इति । इमां खलु प्रतिमानमधिकृत्य त्वं किमपि न पृच्छसि इत्यत्र को हेतुः ? इति भावः ।

### Notes

1. स्त्रीशुल्कार्थं—स्त्रियाः शुल्क इति इतत् । तस्य अर्थः प्रयोजनम्, तस्मिन् इति विषयाधिकरणे ऽनी । It is a noun and hence we can not have नित्यचतुर्थीतत्तत्पुरुष in which विशेष्यसिद्धता is enjoined. विषयाधिकरणे ऽनी । See also Sl. 15 in Act I ante.

2. *ব্রাণা*:—always plural ; চক্ৰে কর্মণি ১ম ।।

3. *বিসজ্জিতা*:—বি + স্জ্ + ণিচ্ + ক্ত কর্মণি । *বিসৃষ্টা*: also serves the purpose here.

4. *প্রতিমা*—direct object to *পচ্ছসে* ।

5. *পৃচ্ছসে*—*পচ্ছ* + *লট* সে ; *আজ্ঞন* পদম *শিষ্ট* প্রয়োগবশাৎ এব ইতি বোধ্যম্ । *পরস্মৈ* পদেন *ভাব্যম্* । Irregular use.

*ভরত*:—হা তাত ! ( স্মৃচ্ছিত: পততি । পুন: প্রত্যাগত্য )

[ ১ *আত্মগতম্* ]—হৃদয় ভব সন্ধানং যত্নকৃতি শঙ্কসে ত্বং

শৃণু পিতৃনিধনং তদ্বচ্ছ ধৈর্যং চ তাবত্ ।

স্মৃশতি তু যদি নীচো মাময়ম্ শুল্কশব্দ-

স্বথ্যচ ভবতি সত্যং তবদেহো বিশোধ্য: ॥ ১০ ॥

*Prose*.—হৃদয় ! সন্ধানং ভব । যত্নকৃতি ত্বং শঙ্কসে তৎ পিতৃনিধনং শৃণু, ধৈর্যং চ তাবত্ গচ্ছ । যদি নীচোঽয়ং শুল্কশব্দো মাং স্মৃশতি অথচ সত্যং ভবতি তত্র ( তু ) দেহ: বিশোধ্য: ।

*Eng*. *Bharat*—Alas father ! ( faints down and again getting up ), (within himself) My heart ! now be satisfied ! hear the death of your father which you were apprehending ; but have patience ; because should this hated term “Sulka” (dues) touch me (in any way) and proves true as well, then this (very) body should undergo purification.

*Beng*.—ভরত—হা তাত ! ( স্মৃচ্ছিত হইয়া পড়িয়া গেলেন, পরে উঠিয়া আসিয়া—আত্মগত) হৃদয় ! তুমি সন্ধান হও, বাহ্যিক জ্ঞান আশঙ্ক্য করিতেছিলে, সেই পিতার মৃত্যু শ্রবণ কর ; ( ঐ সঙ্গে ) ধৈর্য্যও ধারণ কর ; ( কেন না ) যদি এই স্মৃশিত শুল্কশব্দ আমারে স্পর্শ করিয়া থাকে অথচ তাহা সত্য হয় তবে আমার দেহকে শোধন করিতে হইবে ।

**Tika.**—हा तात ! हा पितः ! 'हे हृदय ! त्वं सकामं सफलकामं भव । पितः स्तुतुम् अधिकृत्य त्वम् सन्देहं पुण्यासि एवं तस्य निर्णयमपि कामयसे अधुना तव सन्देहनिर्णयः सम्भूतः अतस्ते कामना सफला । यतो हृदयस्य सन्देहनिर्णयकामना सफला सञ्जाता अतः 'हृदय त्वं सकामं भव' इति उच्यते । 'यत्-कृते' यस्य अर्थे पितुर्मरणविषये इत्यर्थः 'त्वं शङ्कसे' संशयम् धारयसि तत् पिटनिघनं जनक-मरणम् शृणु । ननु इदं खलु वज्रपाततुल्यम् अतस्तदाकथं अहम् नैव जीवामि इति चेत् ? नहि—“अधुना धैर्यं” तावत् गच्छ धीरताम् तावत् अवलम्बस्व” । [ कथम् ? किमपि त्वया कर्तव्यम् अस्ति । किं तत् ? शृणु— ] 'यदि अयं नीचः घृणितः शुल्कशब्दः' देव-कुलिकेन उच्चारितः शुल्कः इति पदं 'मां स्पृशति' माम् अधिकरोति ; अयमर्थः—स्त्रीशुल्कः इति यः शब्दः देवकुलिकेन उच्चारितः तस्याथस्तु स्त्रियं दातव्यम् वस्तु ! ननु तद्वस्तु अस्मिन् व्यापारे राज्यम् चेत् अपिच तत्तत्तज्जं समाधेयं एव मावा गृहीतम् चेत्, तर्हि नूनम् अनेन घृणितेन शुल्कशब्देन अहं हि संयुक्तः । ननु एवम् अहं यदि अनेन शुल्कशब्देन स्पृष्टः अथच 'सत्यं भवति' अपिच [ पक्षान्तरे अव्ययमेतत् ] शुल्केन सह मन यौगः इति एतत् वस्तु यथायथं च भवति, (तर्हि) तत्र तस्मिन् व्यापारे त् देहः पापसंस्पृष्टः नै शरीरम् विशेषाः प्रायश्चित्तादिना विशेषणं कर्तव्यम् । प्रायश्चित्तादिकम् अपवित्रस्य देहस्य विशुद्धिः इति भावः । मालिनीवृक्षम् ॥

### NOTES

1. सकामम्—कामेन सहवर्त्तमानं यत् तदिति तुल्ययोगे बहु । Here काम means सन्देहनिर्णयकामना । Here the base हृदय being neuter its Pred. सकामम् is also made so. Comp. "हृदय भव सामिजाषम्" &c. Sak. I.

2. यत्कृते—यस्य कृते इति इतत् ॥ कृते here is an अव्यय in the sense of निमित्त । Thus यत्कृते = यन्निमित्तम् ।

3. पिटनिघनम्—पितुः निघनम् इति इतत् ।

4. शुल्कशब्दः—शुल्क इति शब्दः सहसुपा । Or शुल्कस्य शब्दः । Nom.

to स्पृशति । स्पृशति here means touches or refers (to me). See Tika. I am to absolve myself of the faults of my complication in the matter of शुल्क whereby Rama had to go to forest.

5. विशेषः—वि + शुच् + शिच् + यत् । शोधनीय इत्यर्थः । I am to purify myself and prove my innocence in the matter.

6. Remark—Here the stage-direction seems defective. आत्मगतम् or स्वगतम् at the very beginning of the Sloka seems essential and so प्रकाशम् before आर्यः is also necessary. So we have put these with queries attached.

भरतः—( ? प्रकाशम् ) आर्यः !

देवकुलिकः—आर्येति इक्ष्वाकुकुलाज्ञापः खल्वयम् । क्वचित् कैकेयोपुत्रो भरतो भवान् ननु ।

भरतः—अथ किम् ! अथ किम् ! दशरथपुत्रो भरतोऽस्मि—न कैकेयाः ।

Eng. Bharat—(Aloud) venerable Sir !

Priest.—“Venerable sir” this address certainly comes from one of the race of Iksahvaku. Then are you Bharat the son of Kaikeyi.

Bh.—Yes ! Yes ! I am Bharat the son of Dasaratha and not of Kaikeyi.

Beng.—ভরত—আর্য ! দেব—আর্য—এইরূপ সম্বোধন ত ইক্ষ্বাকুকুলোচিত । তবে আপনি কি কৈকেয়ীপুত্র ভরত ? ভরত—হ্যাঁ তাই । আমি দশরথের পুত্র কৈকেয়ীর নহি ।

Tika.—आर्य ! हे पूजनीय महाशय ! इति भरतस्य सम्बोधनम् । तत्श्रुत्वा देवकुलिकः स्वमनसि विचारयति—आर्येति मां प्रति “आर्य” इति एवमकारं तत्

सन्वीचनम् खलु निश्चितमेव इच्छाकुलालापः 'इच्छाकुललोचितः' आलापः । इच्छाकुल-  
लोचनपन्नाः एव माम् आर्ययति सन्वीच्य आलपन्ति इति भावः । कश्चित् इति  
[ कामप्रवेदने अव्ययम् ] । भवान् ननु कैकेयीसुतः भरतः ? कैकेयीसुतः इत्यत्र  
आत्मनः दोषस्पृष्टत्वम् आशङ्क्य तत् चालयितुम् भरतः प्रतिवक्ति—“अहं दशरथपुत्रः  
भरतः दशरथस्यैव पुत्रोऽहम् न खलु नीचायाः कैकेयाः” ।

Notes

1. इच्छाकुलालापः—इच्छाकुलानां कुलम् इति हेतत् । इच्छाकुललोचितः  
आलापः इति शक्यार्थि वादितम् ।

2. कैकेयीपुत्रः—कैकेयाः पुत्रः इति हेतत् ।

3. कश्चित्—“कामप्रवेदने अव्ययम्” । कामप्रवेदन = disclosure of one's  
wish. I hope you are Bharata &c. ; cp “दुर्गौणा कुशलं कश्चित्”  
&c.—Raghu. v.

4. अथ किम्—वाद्म् ; अव्ययम् । आवेगि चिह्नम् ।

5. दशरथपुत्रः—दशरथस्य पुत्रः इति हेतत् । Here the samasa should  
have been rejected at least for the sake of emphasis that is to  
be placed on दशरथस्य and the form should run thus ;—“दशरथस्य  
पुत्रः” । The compound of these two has given rise to the  
fault called विधेयविमर्शदोषः or अविमर्शविधेयांशदोषः by the author  
of Sahityadarpan. N.B.—The reading दशरथपुत्रः कृतोक्ति न कैकेयाः  
would have been better here. Here also we suspect scribe's  
fault.

Remark—Apprehending himself guilty in connection  
with Kaikeyi, Bharat declares here that he is the son of  
Dasaratha and thereby inherits his merits and is in no way  
responsible for the misdeeds of Kaikeyi.

देव—तेन हि आपृच्छे भवन्तम् ।

भरतः—तिष्ठ । शेषम् अभिधीयताम् ।

দেব—কা গতিঃ । শূ্যতাম্ । উপরতস্তত্রভবান্ দশরথঃ ।  
সীতালঙ্ঘনসহায়স্য রামস্য বনগমনপ্রয়োজনং ন জানি ।

ভরতঃ—কথম্ কথম্ আর্থ্যোঽপি বনং গতঃ । ( দ্বিগুণং  
মোহম্ উপগতঃ ) ।

দেব—কুমার ! সমাশ্বসিহি সমাশ্বসিহি ।

Priest—Then good-bye.

Bharat—Wait a bit please ; tell me what remains.

Pri.—There is no way out of it (or—there is no other alternative) ; then hear. His Majesty Dasarath is dead. I do not know the reasons for Ramchandra's going to the forest in company with Sita and Lakshman.

Bh.—How is it ! my venerable brother has also departed for the forest. (Doubly faints down).

Priest—Be assured prince ! be assured.

Beng.—দেব—এখন তবে আপনাকে বিদায় দিতেছি । (আপনার কাছে বিদায় লইতেছি) । ভরত—দাঁড়ান বাকীটা বলুন । দেব—উপায়ই বা কি ? তবে শুধুন যান্নীয় দশরথ প্রাণত্যাগ করিয়াছেন । সীতা ও লঙ্ঘন সমেত রামচন্দ্রের বনগমনের উদ্দেশ্য আমি জানিনা । ভ—কি রকম ! কি রকম ! আর্থ্যও বনে গিয়াছেন ? (দ্বিগুণ মোহ প্রাপ্ত হইলেন) । দেব—কুমার ! আশ্বস্ত হউন ! আশ্বস্ত হউন !

Tika.—“আপৃচ্ছ” ইত্যত্র “আভিলু প্রচ্ছ্যঃ” ইত্যাত্মনেপদম্ । ‘শেষম্’ অবশিষ্টাংশঃ সন্নিধীযতাম্ কথ্যতাম্ । কা গতিঃ—ক উপায়ঃ ? কথনং বিনা অন্যঃ কৌঽপি পন্থাঃ অধুনা নম নাস্তি ইতি ভাবঃ । উপরতঃ=মৃতঃ । সীতালঙ্ঘনসমীতস্য বাসস্য ।



Notes

1. अभिधीयताम्—अभि + धा + कर्मणि लोट् ताम् । Here passive voice implies politeness. Agrees with उत्तकर्म शेषम् । The word शेष is derived as शिष + घञ् कर्मणि and is विशेषलिङ्ग here । Comp “शेषं रामवत्” in Sid-kaumudi, “सस्वन्मनुवन्ति” in भाष्य &c. And the general rule is भावे घञ् अन्त words are masculine.

2. उपरतः—उप + रम् + क्त कर्त्तरि ।

3. सीतालक्ष्मणसहायस्य—adj. to रामस्य । सीता च लक्ष्मणम् च इति सीतालक्ष्मणौ द्वन्द्वसमासः । तौ एव सहायौ यस्य तस्यैव बह ।

4. वनगमनप्रयोजनम्—obj. to जाने । वने गमनम् सुप्सुपा । तस्य प्रयोजनम् इति इतत् ।

Remark. — Is the priest really ignorant of the reasons for Rama's going to the forest? Certainly not. I think the sentence is uttered by the priest in one sense and is understood by Bharat in another sense. Bharat understands it with stress upon वनगमनप्रयोजनम् and believes that the priest does not really know the reasons for Rama's departure for the forest. But the priest avoids saying by emphasising upon सीतालक्ष्मणसमेतस्य thereby meaning that he does not know why Sita and Lakshman have accompanied Rama to the forest सीतालक्ष्मणसमेतस्य एव रामस्य वनगमनप्रयोजनम् अहं न जाने, न तु केवलस्य रामस्य... इति भावः ।

भरतः ( समाश्वस्य )—

अयोध्यामटवीभूतां पित्राभ्रात्रा चवर्जिताम् ।

पिपासार्त्तोऽनुधावामि क्षीणतोयां नदीमिव ॥

Prose.—पिपासार्त्तः क्षीणतीयाम् नदीमिव पिता भ्राता च वर्जिताम् अटवी-  
भूताम् अयोध्याम् अहम् अनुधावामि ।

Eng.—I am rushing towards Ayodhya which is (now) turned, as it were, into a wilderness being deserted by my father and brother, just as a thirsty man runs towards a river having meagre water.

Beng. ভরত—( আশ্রয় হইয়া ) পিপাসার্ত ব্যক্তি যেমন স্বল্পজল বা জলহীন নদীর দিকে দৌড়াইয়া যায়, সেইরূপ আমি পিতা ও ভ্রাতা কর্তৃক পরিত্যক্ত অরণ্যভূম্য অযোধ্যার দিকে ছুটে চলেছি।

Tika.—पिपासात्तः दृष्टान्तः क्षीणतोयाम् अल्पजलाम् वा निज्जलमित्यर्थः नदीमिव, यथा कश्चित् दृष्टान्तः जनो जलहीनां नदीम् अपि धावति तथा इत्यर्थः। यत्र दशरथेन ( तथा ) भ्रात्रा रामेण च बर्जिताम् परित्यक्तां (अतएव) अरण्यतुल्याम् अयोध्याम् अहम् अनुधावामि विगेन गच्छामि।

### Notes

1. पिपासात्तः—पा + सन् + च स्त्रियामाप्  
= पिपासा। तथा कृतः इति इतत्; “कृते च तृतीया समासे”; यद्वा पिपासया आत्तः इति वाक्यम्। Nom to अनुधावामि।
2. क्षीणतोयाम्—adj. to नदीम्। क्षीणं स्वल्पं तोयं यास्याम् तामिति बहु।
3. अटवीभूताम्—अरण्या तुल्याम्। अटव्या तुल्यामिति अटवीभूताम् निल-  
समासः। भूतः प्राणतीति समे इत्यमरः। वा भूतः = समः। अटव्या भूता, सुप्-  
सुपा। or अटव्याः भूता इतत्। See शरीरभूता in Sak. VI. Such अयोध्या  
is अटवीतुल्या for me.

आर्यं विस्तरश्चरणं मे मनसः स्थैर्यमुत्पादयति। तत् सर्वमनवशेषमभिधीयताम्।

देव—श्रूयताम्, तत्रभवता राज्ञा अभिषिच्यमाने तत्रभवति रामे भवतो जनन्याभिहितं किल।

भरतः—तिष्ठ।

Eng.—Venerable sir, hearing in detail will effect calmness of my mind ; therefore please tell me up to the end.

Pri.—Then please hear ; His Majesty being about to crown the revered Ramchandra, your mother is reported to have said.

Bh.—Wait a bit please.

Beng.—आर्य ! विस्तृततावे श्रवण करिले আমার মানসিক ধৈর্য সম্পাদিত হইবে । স্মরণের সমস্ত শেষ করিয়াই বলুন । দেব (কুলিক)—  
—শুধুন মাননীয় মহারাজ শ্রদ্ধাঙ্গদ রামচন্দ্রের অভিষেকে উত্তত হইলে আপনার জননী নাকি বলিয়াছিলেন । ভরত—দাঁড়ান ।

Tika.—‘विस्तरश्रवणम्’ विस्तरस्य श्रवणमिति वृत्तान्तस्य आकर्षणम् । उत्पादयति साधयिष्यति [ वर्तमानसामीप्ये लट् ] । ‘अनवशेषम्’ शेषवर्हितम् किञ्चिदपि अवशिष्टम् न रहित्वा शेषपर्यन्तमिति यावत् । अभिधीयताम् कथ्यताम् । अभिषिच्यमाने स्थाप्यमाने । किल इत्येवम् अयुतेऽस्माभिः [ ऐतिह्ये अव्ययमिति ] ।

### Notes.

1. विस्तरश्रवणम्—विस्तरस्य श्रवणमिति इतत् or विस्तरस्य श्रवणम्, सुप्-सुप् । वि+लृ+अप् । Compare “पदस्य or राज्ञस्य विस्तरः” and “शब्दस्य विस्तरः” &c. Amara says “विस्तारो विद्यद्भ्यासी स तु शब्दस्य विस्तरः” ।

2. अनवशेषम्—अविद्यमानः अवशेषः यस्मिन्, तत यथा तथेति बहु ।

3. अभिषिच्यमाने—अभि + सिच् + आनच् कर्मणि adj. to तदभवति ।

4. तदभवति—भावे ७मी, Bharata anticipates what Kaikeyi said and what happened when Rama's coronation was withheld by her.

( भरतः— )

तं स्मृत्वा शुल्कदोषं भवतु मम सुतो राजीत्यभिहितम्  
तच्च यैराश्वसत्या ब्रज सुत ! वनमित्यायराऽप्यभिहितः ।

তং দৃষ্ট্বা বহুচীরম্ নিধনমসদৃশম্ রাজা ননু গতঃ

পাল্যন্তে দিক্‌প্রলাপা ননুময়ি সদৃশাঃ শ্রেণাঃ প্রকৃতিभिः ॥১২॥

( মোহমুপগতঃ )

Prose.—তং শুল্কদৌষং স্মৃत्वा মম সুতৌ রাজা ভবতু ইতি অভিহিতম্ (তথা)। তদ্বৈর্যেণৈব আশ্রয়ত্যা (তথা কৈকেয়ী) “সুত ! বনং ব্রজ” ইতি আয়র্গীর্ষ্যি অভিহিতঃ। তং বহুচীরং দৃষ্ট্বা রাজা অসদৃশম্ নিধনম্ গতৌ ননু। প্রকৃতিभिঃ শ্রেণাঃ সদৃশাঃ দিক্‌প্রলাপাঃ ময়ি পাল্যন্তে ননু ?

Eng. Taking advantage of the liability (or remembering of the King's liability to herself), she (Kaikeyi, my mother) said “let my son be the king”; and then being assured, because of his (Rama's) patience, she addressed my venerable brother saying “my boy, retire to the forest.” Then finding his son in the attire of rags, the king embraced an inglorious death; and what remained, namely legitimately crying of shame, was done by the subjects with reference to me yeh ?

Beng.—সেই শুদ্ধদৌষ অরণ করিয়া তিনি (আমার জননী) বললেন—“আমার পুত্র রাজা হউক”। তারপর রামচন্দ্রের ধীরতায় (ধৈর্য্য দর্শনে) আশ্রয় হইয়া (নির্ভয়চিত্ত হইয়া) কৈকেয়ী আর্গ্যকেও বললেন—“হে পুত্র তুমি বনে যাও”। পুত্রকে কাষায়বস্ত্র পরিহিত দেখিয়া রাজা অসদৃশ (রাজার পক্ষে অসুপযুক্ত) মৃত্যু বরণ করিলেন, আর যেটুকু বাকী ছিল—সেই যথোচিত শিকার প্রজারা আমার উপর বর্ষণ করিতে লাগিল—এই ত ? (মোহপ্রাপ্ত হইলেন)।

Tika.—‘তন্ শুল্কদৌষম্ স্মৃत्वा’—রাজা মম মাত্রে যত্ দ্বয়ম্, আসীত তব দ্বয়রূপে শুল্ক যঃ দৌষঃ অনর্থঃ সত্পদ্যৈত নাম তমেব মনসি ক্লান্তা, মন্যম্ প্রদ্বয়ম্ শুল্কম্ অধিকৃত্য অহং স্বার্থঃ সাযথৈ, অনর্থং সুত্পাদায়নম্ সমর্থ্য স্যামিতি মনসি বিচার্য্য মম মাত্ৰা ইত্যর্থঃ। মম সুতঃ মনন্যঃ ভরতঃ রাজা ভবতু ইতি অভিহিতম্, রাজা

कथितम् । 'तद्धैर्ष्येण' तस्य रामस्य हेर्ष्येण धीरतया आसन्ने अपि राजाभक्षे रामस्य मनसः अविचलितभावम् वीक्ष्य इत्यर्थः । आश्वसत्याआश्वसम् प्राप्तुं वत्या "मम कार्येण कोऽपि विघ्नः घटिष्यते यत् खलु अहं वक्ष्यामि तत् सर्वम् प्रतिपालयिष्यते" इत्येव प्रकारेण निःशङ्कत्वम् व्रजन्त्या मम माता "हे सुत ! राम ! (त्वं) वनं काननं व्रज गच्छ ! इति आर्थः पूजनीयो मे भ्राता अभिहितः" विज्ञापितः । (एवम्) 'तम् धातरं रामं बद्धचौरम्' परिहृतिकाषायवस्त्रं दृष्ट्वा 'राजा असदृशम्' अराजोचितम् अयुक्तमिति यावत् निधनं मरणं गतो ननु गतः इत्यहं मन्ये । शेषाः ये खलु अवशिष्टाः आसन् ते एव । ( के ते ? ) ननु सदृशाः एतत् कर्मणः अनुरूपाः धिक्प्रलापाः धिक् विक् इत्येवमरूपा निन्दावादाः प्रकृतिभिः प्रजाभिः मयि मनोपरि पात्यन्ते निक्षिप्यन्ते, ननु किमेतत् नः वृत्तम् ? [ सुवदना वृत्तम् ] ।

Notes

1. शृङ्गादोषम्—शृङ्गकोत्पादः दोषः । यद्वा शृङ्गस्थितः दोषः इति शाकपाथि-  
वादि ; or शुल्कस्य दोषः ; obj. of कृत्वा ।
2. तद्धैर्ष्येण—तस्य हेर्ष्यं तेन । इतत् । हेतौ ३या ।
3. आश्वसत्या—आ + अस् + शट् = fem. ; ३या ; adj. to तथा (कैकेया) ।
4. बद्धचौरम्—बद्धं चौरं येन तम् इति बहु, । चौरम् = काषायवसनम् ।
5. असदृशम्—न सदृशम् योग्यम् आत्मनः इति नञतत् ।
6. शेषाः—उक्ते कर्मणि १सा ।
7. प्रकृतिभिः—प्रजाभिः—अनुक्ते कर्तरि ३या ।
8. धिक् प्रलापाः—धिक् इति प्रलापः ते । सहस्रपा । प्रलापः = निन्दावादः ।  
Same case with शेषाः । or शेषाः इत्यस्य विधेयपदम् ।

9. पात्यन्ते—पठ् + णिच् + लट् अन्ते कर्मणि । N. B.—Here the stage direction should be "मोहसुपगतः" । Next sloka shows this.

( नेपथ्ये ) उस्मरह अयया ! उस्मरह । [ उत्सरत आर्याः  
उत्सरत ] ।

দেবকুলিকঃ—( বিলোক্য ) অয়ে !

কালো খল্বাগতা দেব্যঃ পুত্রে মোহমুপাগতে ।

হস্তস্পর্শোহি মাতৃণামজলস্য জলাঞ্জলিঃ ॥

Prose.—কালো খলু দেব্যঃ আগতাঃ । হি ( যতঃ ) মোহমুপাগতে পুত্রে মাতৃণাং হস্তস্পর্শো হি অজলস্য জলাঞ্জলিঃ ( ভবিষ্যতি ) ।

Eng.—(Behind the scene or in the dressing-room) Away or make way, venerable sirs ! away or make away.

Priest.—(Looking) Ho, The queens have reached here in time. The son has fallen in a swoon and the touch of their hands will be like sprinkling of water in absence of the same.

Beng.—( নেপথ্যে ) আর্ষোরা এখান হইতে সরিয়া যাউন । ( তাহা দেখিয়া ) দেবকুলিক—দেবীগণ যথা সময়েই আসিয়াছেন । কেননা পুত্র মূর্ছিত হইয়াছেন, এখন মাতৃগণের হস্তস্পর্শই জলহীন ব্যক্তির পক্ষে জলাঞ্জলির স্থান কার্য্য করিবে ।

Exp.—‘উতসরত’ অস্মাত্ স্থানাত্ দূর’ চলত । উপযুক্তি এব সময়ে ‘দেব্যঃ রাস্তাঃ আগতাঃ’ তত্র উপস্থিতাঃ । হি যতঃ মোহমুপাগতে পুত্রে মূর্ছিতো খলু ভরতে ‘মাতৃণাম্ হস্তস্পর্শঃ’ অজলস্য বারিরহিতস্য জলাঞ্জলিঃ’ জলসিক্কাঃ ভবিষ্যতি ইতি । জলপ্রস্রবঃ মূর্ছিতম্ সমাস্ত্রাশয়তি, পরম্ অব জলং বিনা অপি মাতৃণাম্ হস্তস্পর্শেনৈব ভরতস্য চেতনাসম্পাদনং ভবিষ্যতি । অব অতঃ হস্তস্পর্শ এব জলাঞ্জলিস্থানীয়ো ভবিষ্যতি ।

### Notes

1. পুত্রে—ভাবে ওনী by the rule “যস্য চ ভাবেন ভাবলক্ষণম” ।
2. হস্তস্পর্শঃ—হস্তেন স্পর্শঃ ইতি ইতৎ । যদা ইতৎ । Nom. to ভবিষ্যতি &c. understood.
3. অজলস্য—অবিদ্যমান’ জলং যস্য তস্য বহু । জলহীনস্য ভরতস্য সম্বন্ধ

इत्यर्थः। Though there was no water near Bharata for his revival, still his mother's touch will act like a palmful of water and will revive him.

4. जलाञ्जलिः—जलस्य अञ्जलिरिति इतत्। Subject complement.

( ततः प्रविशन्ति देव्यः सुमन्त्रश्च )

सुमन्त्रः—इत इतो भवत्यः—

इदं गृहं तत् प्रतिमानृपस्य नः समुच्छ्रयो यस्य सहस्रं दुर्लभः ।  
अयन्तितैरप्रतिहारिकागतैर्विना प्रणामं पथिकैरुपास्यते ॥१४॥

Prose.—इदं তত্ নঃ প্রতিমানৃপস্য গৃহং যস্য স সমুচ্ছ্রয়ো হস্রদুর্লভঃ ।  
অয়ন্তিতৈঃ অপ্রতিহারিকাগতৈঃ পথিকৈঃ প্রণামং বিনা উপাস্যতে ।

Eng. Sumantra—To this side, Madams to this side. This is the house of the images of our kings ; its height is hardly equalled by the palace—mansions ; wayfarers come here without any restriction and without any permission from the gate-keepers and pay their respects without saluting.

Beng.—সুমন্ত্র—দেবীগণ, এই দিকে এই দিকে আসুন । এই আমাদের নৃপতিবর্গের প্রতিমাগৃহ । যাহার মত উচ্চতা রাজপ্রাসাদেও দেখা যায় না । এখানে দ্বাররক্ষীর অসুমতি না নিজেই বিনা বাধায় পথিকগণ প্রবেশ করিয়া প্রণাম না করিয়াও এর উপাসনা ( বা দর্শন ) করিয়া থাকে ।

Tika.—‘इदं तत् नः अस्माकम् प्रतिमानृपस्य’ प्रतिमारूपस्य नृपस्य, पटे अलिखितानाम् नृपाणाम् ‘गृहं’ ‘यस्य गृहस्य समुच्छ्रयः’ उच्चता ‘हस्रदुर्लभः’ हस्रं तु राजप्रासादान्तर्गतेषु भवनेषु अपि दुर्लभः दुष्प्रापः । ‘अयन्तिन्तैः’ अनियन्तिन्तैः ‘अप्रतिहारिकागतैः’ प्रतिहारिकायां द्वारपालानां निहंशम् विनाऽपि अत्र प्रविष्टैः ‘पथिकैः विना प्रणामं’ नमस्कारं विनाऽपि ‘उपास्यते’ सेव्यते । वंशस्य वृत्तम् ॥

## Notes.

1. प्रतिमानृपस्य—प्रतिमा = प्रतिसूतिः । प्रतिमागताः नृपाः इति शाकपाथि-  
वादि तत् । जातौ एकवचनम् । The king remained in the form  
of picture or images (statues) there.

2. समुच्छयः—सम + उद् + श्रि + अच् । The वज्र of उद् श्रि is  
specially provided for by the rule “उदिश्रयतिथौतिपूद्वः” । So  
सम + उद् + श्रि will also take वज्र by the परिभाषा—“प्रत्ययग्रहणे यस्मात्  
स विहितः तस्य च तदन्तस्य च ग्रहणम् ।” Hence समुच्छय with अच् is an  
irregular use here—a शिष्टप्रयोग of Bhasa. Thus Bhattoji says  
“कथं पत्नान्ताः समुच्छया इति ? बाहुलकात्” । The defence that उद्श्रि is  
to take वज्र and not समुद्श्रि also, is not very sound and is  
against the spirit of भाष्य ।

3. हर्षादुल्लभः—हर्षादुल्लभः इति सुहसुपा । दुर् + लभ + खल । Pred.  
to समुच्छयः ।

4. अयन्ति तैः—यन् ( यन्ति ) + क्त कर्मणि = यन्ति तः नियन्ति तः checked-  
न यन्ति तैः—नञ समासः । Qual. पथिकैः ।

5. अप्रतिहारिकागतैः—प्रतिहारौ एव इति प्रतिहारिका । स्वार्थे कन्प्रत्ययः ।  
अविद्यमानाः प्रतिहारिकाः यस्मिन् तद् यथा तथा इति अप्रतिहारिकम् । adverb  
modifying the verb आगतम् । तादृशम् आगतम् ( आगमनं ) येषां तैः,  
बहुव्रीहिः । तैः । Qual. पथिकैः । यत्र आगमने प्रतिहारिकाः न वर्तन्ते  
इति भावः । यत्र आगमने प्रतिहारिनिर्द्देशः प्रतीक्ष्यते इति भावः ।

Remark.—Such is the great-ness of the place that here  
every one is allowed to enter—none is checked—all here enter  
without any restriction i. e. without being stopped by दाररक्षी  
an in the case of palaces and harems—here one may pay his  
respects in any way he likes without being compelled to



salute ; for these were human images or statues. Thus सुमन् speaks of the difference of this प्रतिमागृह and राजप्रासाद ।

(प्रविश्य अवलोक्य) भवत्यः, न खलु न खलु प्रवेष्टव्यम् ।

अयं हि पतितः कोऽपि वयस्य इव पार्थिवः ।

देवकुलिकः—परशङ्कामलं कर्तुम् गृह्यतां भरतोद्धार्यम् ॥ १५ ॥

( निष्क्रान्तः ) ।

Prose—अयं हि पार्थिव इव कोऽपि वयस्यः पतितः । अलं हि परशङ्काम् कर्तुम् अयं भरतः गृह्यताम् ।

Eng. Venerable ladies ! do not enter please, do not ; a certain youth just like our king, is lying here. (Upon this the priest said)—Away with your thinking him a stranger, he is Bharat, raise him up. ( Exit ).

Beng.—( प्रवेश करिष्यां ओ देविष्यां ) आपनारा एषाने प्रवेश करिबेन ना । ( केनना ) एषाने ठिक आमादेर राजार आरुई के एकजन बुदक पड़िष्या रहिष्याछेन । ( देवकुलिक कहिलेन )—ईनि पर-पूख एरूप आशङ्का करिबेन ना, ईनि भरत, ईहाके ग्रहण करुन ( उद्धारित करुन ) । ( प्रस्थान ) ।

Tika.—युष्माभिः अत्र न प्रवेष्टव्यम् । कथम् ? उच्यते—‘अयं हि’ अत्र खलु ‘पार्थिव इव’ अस्माकं राजा दशरथ इव कोऽपि कश्चित् ‘वयस्यः’ यौवनमध्यस्थः जनः पतितः भूमौ तिष्ठति । ( तदाकर्ण्य देवकुलिकः उवाच ) ‘अलं हि परशङ्काम् कर्तुम्’ अयं खलु परपुरुषः इति आशङ्काम् कर्तुम् न योग्यं ( यतः ) अयं भरतः, ( स तु युष्माभिः ) गृह्यताम् उल्लास्यताम् । अन्यत् सुगमम् ।

### Notes

1. न खलु, न खलु—अत्र सन्देहो हिः । See Sak I—‘न खलु न खलु वाचः’ etc.

2. भवत्यः—plural of भवती । see also P. 247 ante.

3. वयस्यः—subj. to पतितः । वयसि यौवनमधो तिष्ठति इति वयस् + स्था + क कर्त्तरि ।

4. परशङ्काम्—परः इति आशङ्का ( सन्देहः ) सहसुपा । or परस्य शङ्का, हतम् । ताम् । obj. to कर्त्तुम् ; अलं योगेति क्ताच् प्रत्ययः व्याकरणे दृश्यते । अत्र तुमुन्प्रत्ययस्य व्याकरणविरुद्धः किन्तु भासस्य शैली एव ।

5. गृह्यताम्—ग्रह + लोट ताम् कर्त्तरि ।

देव्यः—(सहसोपगम्य) हा जाद ! भरद ! [हा जात ! भरत !]

भरतः—( किञ्चित् समाश्वस्य )—आर्य !

सुमन्त्रः—जयतु महा—( इत्यर्धाक्षे सविषादम् ) अहो ! खरसादृशम् । मन्ये प्रतिमास्थो महाराजो व्याहरति इति ।

भरतः—अथ मातृणामिदानीं कावस्था ?

देव्यः—जाद ! एसा णो अवस्था । ( अवगुह्यहनमपनयन्ति ) [ जात ! एषा नोऽवस्था ] ।

सुमन्त्रः—भवत्यः, निगृह्यतामुत्कंठा ।

भरतः—( सुमन्त्रं विलोक्य ) सर्वसमुदाचारसन्निकर्षसु मां सूचयति । कच्चित् तात् ! सुमन्त्रो भवान् ननु ।

Eng. The Queen.—(Suddenly approaching) alas ! my boy ! Bharat !

Bharat.—(Being a little consoled) venerable sir !

Sumantra—Victory be to your Majesty (uttering half a portion only with sorrow) oh ! the similarity of voice ; meseems His majesty is speaking from his image.

Bhar.—Now what is the condition of my mothers ?

Queens.—My boy ! Such is ours ; (they remove the veil)

Sumantra.—Madam ! away with your anxiety.

Bh.—(having eyed Sumantra) Your acquaintance with all and every item of decorum bespeaks you (or informs me of your identity). Are you, then our venerable Sumantra ? [i. e. I hope you are Sumantra].

Beng. দেবীগণ—( সহসা নিকটে যাইয়া ) হা বৎস ! ভরত ! ভরত—( কিছু আশঙ্ক হইয়া ) আর্ঘ্য ! স্মমজ্ঞ—জয় হউক মহা—( অর্ধ মাত্র উচ্চারণ করিয়াই বিবাদ সহকারে ) অহো কি কণ্ঠস্বরের সাদৃশ্য ! মনে হচ্ছে বেন প্রতিমাস্থিত মহারাজই কথা বলছেন । ভরত—এখন আমার মাতৃগণের কি অবস্থা ? দেবীগণ—বৎস ! এই আমাদের অবস্থা । (অবগুণ্ঠন উন্মোচন করিলেন) । স্মমজ্ঞ—মাননীয়াগণ ! আপনারা উৎকণ্ঠা দূর করুন । ভরত—(স্মমজ্ঞকে দেখিয়া ) ( আপনা কর্তৃক ) সকল প্রকার শিষ্টোচিত প্রয়োগই আমাকে ( আপনার পরিচয় ) জানাইয়া দিতেছে । আপনিই কি তবে তাত স্মমজ্ঞ ।

Tika.—জাতঃ বৎসঃ [ তত্‌সম্বোধনে ] । অর্ধমাত্রম্ সঙ্গায়্য' বিবাদ-সহকারিণ আহ—'স্বরসাহস্রম্' দশরথস্য কণ্ঠরবেণ সহ অস্বকণ্ঠরবস্ত তুল্যতা । 'ব্যাহরতি' কথয়তি । 'নিগৃহ্যতাম্' দূরীকৃত্যতাম্ । 'সর্বসমুদাশ্র-সন্নিবন্ধঃ' সর্বৈ থি সমুদাশ্রাঃ যথোচিতব্যবহারাঃ তস্য সন্নিবন্ধঃ তদ্বিবধৌ ভবতঃ অমিচ্ছতা ইতি যাবৎ । 'সুচয়তি' মা জ্ঞাপয়তি । পরিষদ্য' তত্র নিষেতু' সুমং' আহ—তাত সুমং'বোমবান্ ননু' নিষিত' সুমং'বোঁসি । কচ্ছিত [ক্রামপ্রবেদনে অব্যবস্] । তমেব সুমং' ইতি মনে ।

### Notes

1. জাত—Vocative of জাত which means বৎসঃ ।
2. আয় —Bharata was still thinking that দেবকুলিক was there and ased আয়' to him. But our poet introduces Sumantra and others to increase pathos here.

3. खरसादृश्यम्—खरस्य सादृश्यमिति इतत् । अर्थगौरवादिवत् गुणवचन—  
समासः ।

4. प्रतिमास्यः—प्रतिमायां तिष्ठति इति प्रतिमा + स्या + क कर्त्तरि ।

Qual. महाराजः ।

5. व्याहरति—वि + आ + ह + लट् तिप् ।

6. निगृह्यताम्—नि गृह् + लोट् ताम् कर्मणि ।

7. सर्वसमुदाचारसन्निकर्षः—subj. to सूचयति । सर्वे समुदाचाराः  
(शिक्षाचाराः) इति कर्मणा । तस्य वा तत्र सन्निकर्षः (सन्निधिः i. e. उपस्थितिः) इति  
इतत् सङ्गसुपा वा ॥ सम् + नि + कृष् + चञ् ॥ Bharata knew that none  
but सुमन्तु, can have knowledge of so much decorum, so from  
all these समुदाचार Bharata knew him to be सुमन्तु, surely ; so  
सर्वसमुदाचार indicated to Bharata that he was सुमन्तु ।

8. सूचयति—सूचि + लट् तिप् । Bespeaks. ज्ञापयति ।

सुमन्तः—कुमार ! अथ किम् । सुमन्तोऽस्मि ।

अन्वाख्यमानश्चिरजीवदोषैः

कृतघ्नभावेन विडम्ब्यमानः ।

अहं हि तस्मिन् नृपतौ विपन्ने

जीवामि शून्यस्य रथस्य सूतः ॥ १६ ॥

Prose.—चिरजीवदोषैः अन्वाख्यमानः, कृतघ्नभावेन विडम्ब्यमानः, तस्मिन् नृपतौ  
विपन्ने शून्यस्य रथस्य सूतोऽहम् हि जीवामि ।

Eng.—Sumantra—Yes, Sumantra, I am. Full of all  
demerits common to long life and a victim to ingratitude,  
I live till now,—I the charioteer of the car left vacant by  
that king's death.

Beng. স্বয়ং—ইং আমিই স্বয়ং । দীর্ঘজীবনজনিত দোষ গুণ্ণপূর্ণ

এবং কৃতঘ্নতা দোষে বিড়ম্বিত আমি সেই স্বর্গগত নৃপতির শূন্য ব্রতের সারথি এখনও বেঁচে আছি।

Tika.—“অথ কিম্”—অহং সুমন্ত্ৰ এবাশ্মি [অব্যয়দ্বয়ং স্বীকারিত্ববর্ত্তং] । ‘চিরজীবদৌঃ’ চিরজীবস্য দীর্ঘজীবনস্য য়ে খলু দৌঃ শোকদুঃখভোগাদয়ঃ—তৈঃ ‘অন্বাস্যমানঃ’ অনুগম্যমানঃ পরিত্যক্তঃ ইত্যর্থঃ, (তথা) ‘কৃতঘ্নভাবেন’ কৃতঘ্নস্য অকৃতঘ্নস্য যৌ ভাবঃ তথা অকৃতঘ্নতয়া ইত্যর্থঃ, ‘বিড়ম্ব্যমানঃ’ লচ্চ্যমাণঃ খিद्यমানঃ ইতি যাবন্ ; প্রিযতমস্যাপি দশরথস্য সরযৌ সতি অহং ন মৃতঃ অপি তু জীবিতঃ ইতৌব অকৃতঘ্নতা ইতি বীধ্যাম্ । তাড়শঃ অহম্ ‘তস্মিন্ নৃপতৌ দশরথে বিপন্নো’ মৃতো সতি ‘শূন্যস্য দশরথস্বীনস্য রথস্য সূতঃ’ সারথিরহং জীবানি অদ্যাপি ইতি ॥ উপজাতিশ্লোকঃ ॥

### Notes

1. চিরজীবদৌঃ—অনুক্তি কৰ্চরি ইয়া। জীবনম্ ইতি জীব্ + ঘञ্ भावे = जীবः life. चिरं (अत्यन्तसंयोगे रया) जীবः इति रयातत् । तस्य दौषः, तैरिति इतत् ।

2. अन्वस्यमानः—अनु + आस + शानच् कर्मणि । संयुज्यमानः ।

3. कृतघ्नभावेन—अनुक्ते कर्मणि रया । कृतं इति कृत + ङन् + क (भूलविभ्रुजादित्वात्) । We do not get टक here though some wish it irregularly, for the rule “अमनुष्यकर्त्तृके च” requires the कर्त्ता to be other than मनुष्य । Whereas मनुष्य is the कर्त्ता of कृतघ्न here. Thus Bhattoji says “कथं कृतघ्न इत्यादि ? भूलविभ्रुजादित्वात् सिद्धम्” । As a faithful servant सुमन्त्र ought to have died with दशरथ । He is कृतघ्नः for he lives even now. तस्य भावः इति इतत् ।

4. विडम्ब्यमानः—वि + डब् + शानच् कर्मणि ।

5. नृपतौ—भावे ७मी ।

6. विपन्नो—adj. to नृपतौ । वि + पद् + क्त कर्चरि ।

ভরতঃ—হা তাত ! ( উত্থায় ) তাত ! অভিষাদনক্রমসুপ-  
দেষ্টুম্ ( ? উপদেষ্টুম্ ) ইচ্ছামি মাতৃণাম্ ।

সুমন্ত্রঃ—বাড়ম্ ! ইয়ং তত্রভবতৌ রামস্য জননী দেবী  
কৌশল্যা ।

ভরতঃ—অম্ম ! অনপরাধোহমভিষাদয়ে ।

কৌশল্যা—জাদ ! শিস্মন্দাবোহোহি ! [ জাত ! নিঃসন্তাপো  
ভব ] ।

ভরতঃ—( আত্মগতম্ ) আক্লুষ্ট ইবাস্ময়নেন । ( প্রকাশম্ )  
অনুগৃহীতোহস্মি । ততস্ততঃ ।

Eng.—Bh.—Alas father ! (risingup) Sir ! I want to be  
directed as to the order of saluting my mothers.

Sum.—Yes ; this is Queen Kausalya the mother of  
venerable Ramchandra.

Bh.—Mother ! I am not to be blamed ; I salute thee.

Kausalya.—Away with your (or be freed from) repen-  
tence ( or grief ), my son !

Bh.—( within himself ) I seem to have been charged  
( accused ) by this. ( Aloud ) I deem it a favour ( I have  
been favoured ). Then, what then.

Beng. ভরত—হা তাত ! ( উঠিয়া ) তাত ! আমি মাতৃগণের  
অভিষাদনক্রমবিষয়ে উপদেশ পাইতে ইচ্ছা করি । স্ম—ভাল ! ইনি  
মাননীয় রামচন্দ্রের জননী দেবী কৌশল্যা । ভ—মাতঃ ! আমি দোষী  
নহি আপনাকে প্রণাম । কৌশল্যা—বৎস ! নিঃসন্তাপ হও । ভরত—  
( স্বগত ) এ কথার দ্বারা আমার প্রতি আক্রোশ প্রকাশ করা হইল  
বলিয়া বোধ হয় । ( প্রকাশে ) অনুগৃহীত হইলাম । তারপর ?

**Tika.**—‘अभिवादनक्रमम्’—अभिवादनं प्रथमः तस्य क्रमः, तम् । बहुदिनं यावत् भरतः मातुलालये उषितवान् अतः का कौशल्या कावा कैकेयी काच सुमित्रा इति परिज्ञातुम् अचक्षते भरतः, का आदौ प्रणम्या कावा तत् पश्चादिति क्रमं सुमन्त्रम् पृच्छति । ‘उपदिष्टम्’ [ अत्र उपदिष्टम् इत्येव पाठः साधूयान् ] । अभिवादनक्रमम् त्वया उपदिष्टम् इच्छामि । उपदिष्टम्, कथितम् = विज्ञापितमिति यावत् । अनपराहः निर्दोषः रामवनवासविषये इत्यर्थः । निःसन्तापः—अनुतापहीनः । रामनिर्वासने आत्मानं निर्दोषम् विदित्वा तव चित्तक्लेशम् नाशय इत्यर्थः । आक्रुष्टः अभियुक्तः इव इति अङ्गम् उत्प्रेक्षे ।

### Notes

1. अभिवादनक्रमम्—Objective case ; अभि + वद + णिच् + लुट् । तस्य क्रमः, तम्—इत् ।

2. उपदिष्टम्—उप + दिश् + क्त कर्मणि । Adj. to अभिवादनक्रमम् । उपदिष्टम् is grammatically wrong here for then the rule “समान-कच्, कैषु तुसुन्” is violated. So we suggest उपदिष्टम् here. Bharata wants समुदाचार from सुमन्त्र, who was like his father and his well-wisher. So he addresses him as तव ।

3. वादम्, अथ किम् = Yes.

4. अनपराहः—न अपराहः इति नञ्-तत् । अप + राध् + क्त कर्मणि । Bharata declares his innocence in this matter.

5. अभिवादये—अभि + वद + णिच् + लट् ए ।

6. निःसन्तापः—निरस्तः सन्तापः यस्य सः बहु । adj to त्वम् । सम् + तप + चञ् ।

7. आक्रुष्टः—आ + क्रु, श् + क्त कर्मणि । Blamed.

8. इव—उत्प्रेक्षायां ।

N. B.—The simple meaning of निःसन्तापः is “freed from repentance or grief”. Knowing thyself innocent, banish grief

from your mind,—this is perhaps the meaning of Kausalya's utterance ; but aggrieved as Bharat was, he takes the word in another sense—the sense being “free from anxiety”. (because there is none to dispute your authority) and thereby he thinks himself accused (or charged) by Kausalya.

সুমন্ত্রঃ—ইয়ং তব্ধবতী লক্ষ্মণস্য জননী দেবী সুমিত্রা ।

ভরতঃ—অম্ব ! লক্ষ্মণেনাতিসম্বিতোহহমভিবাদয়ে ।

সুমিত্রা—জাদ ! জসোভাই হোহি । [ জাত ! যশোভাগী  
সব ] ।

ভরতঃ—অম্ব ! ইদং প্রযতিথে । অনুগৃহীতোহস্মি ।  
ততস্ততঃ ।

সুমন্ত্রঃ—ইয়ং তে জননৌ ।

Eng. Sumantra.—This is the mother of venerable Lakshman, Queen Sumitra.

Bh.—Mother I have been befooled by Lak. I salute thee.

Sumitra—Earn fame my boy.

Bh.—Mother ! I shall try for it ; I have been graced (by you) ; then what then.

Sumantra.—This is your mother.

Beng. সুমন্ত্র—ইনি মাননীয় লক্ষ্মণের জননী সুমিত্রা দেবী । ভরত  
—মা ! লক্ষ্মণ আমার কঁাকি দিয়া গিয়াছে । আপনাকে প্রণাম ।  
সুমিত্রা—বৎস ! যশোভাগী হও । ভরত—মা ! এইরূপই চেষ্টা করিব ।  
অনুগৃহীত হইলাম । তারপর । সুমন্ত্র—ইনি তোমার জননী ।

Tika.—‘অতিসম্বিতঃ’ প্রতারণিতঃ রামস্বর্গাবিষয়ী প্রতারণিতঃ অহম্ স্বার্থঃ ।



अतिसन्ध्या प्रतारणम्, सा अस्य जातः इति इतच् । माम् अयशीभागिनं कृत्वा लक्ष्यः रामम् अरण्याऽनुगतः इतिभावः । 'यशीभागीभव' राजाशासनेन त्वम् यशीभाजनं भव । 'इद' वस्तु, यशसः कृते इत्यर्थः । 'प्रयतिस्थे' चेष्टिष्ये ।

### Notes

1. अतिसन्धिवः—See Tika. अतिसंहितः would have been more usual. Lak. accompanied Rama and had the advantage of serving him. Thus in this he deceived Bharata.

2. यशीभागी—यशीभागिन्—शब्दः । यशः भजते इति यशस् + भज् + धिष्णन् । सुमित्रा also wishes him a prosperous kingdom and reign.

3. अम्ब—Vocative case ; "इज्जत्वार्यानां इस्सः" or "अम्बार्थनयोक्कस्सः" इति सूत्रेण सम्बोधने अम्ब इति वृत्तम्, नतु अम्बे ॥ इदम् means the matter of acquiring यशस् by proper राजापालन and जेष्ठधर्मात्सेवा ॥

4. Remark—सुमन्त्र uses देवी before कौशल्या and सुमित्रा but not before कैकेयी the जननी of भरत । She was Bharata's जननी only by giving birth to him but not his guide as well like a good mother. This reflects general apathy of almost all the subjects on कैकेयी ।

भरतः—( सरोषमुत्थाय ) आः पापे !

मम मातुश्च मातुश्च मध्यास्था त्वं न शोभसे ।

गङ्गायमुनयोर्मध्ये कुलदीवं प्रवेशिता ॥ १७ ॥

Prose.—मम मातुश्च मातुश्च मध्यास्था त्वम् न शोभसे । ( यतः ) त्वम् गङ्गायमुनयोर्मध्ये कुलदीवं प्रवेशिता । Or मम मातुश्च मातुश्च मध्यास्था त्वं गङ्गा-यमुनयोर्मध्ये प्रवेशिता कुलदीवं न शोभसे ।

Eng.—Your position between these two mothers of mine does not appear well, just like a polluted river, thrust between the Ganges and the Jamuna.

Beng. गङ्गा ও যমুনার মধ্যে প্রবেশিতা কুনদীর জ্ঞান আশার  
সংস্কারে মধ্যভাগে তোমার (আপনার?) অবস্থিতি শোভা পায় না।

Tika.—मम मातुश्च कौशल्यायाः ( तथा ) मातुश्च सुमित्रायाः मध्यास्था मध्या-  
वर्त्तिनी त्वं गङ्गायामुनयोर्मध्या गङ्गायास्तथा यमुनायाः अन्तराले प्रवेक्षिता सन्निवेक्षिता  
कुन्दौ कुत्सिता अपवित्रजला नदी, सा इव न शोभसे न राजसे सुचरितयोरितयोर्मध्ये  
खलस्वभावायास्तव अवस्थानम् अयुक्तम् इतिभावः ।

### Notes

1. मध्यास्था—मध्या तिष्ठति इति मध्या+स्था+क; स्त्रियामाप.  
Qual. तम् ।

2. गङ्गायामुनयोः—गङ्गा च यमुना च तयोरिति इतरतरङ्गः । Here is  
no समाहार as the gender of the two words is the same and the  
rule “विशिष्टलिङ्गो नदीदेशोऽस्यामाः” does not apply here.

3. प्रवेक्षिता—प्र + विश् + णिच् + कर्मणि क्त ; fem.

4. कुन्दौ—कुत्सिता नदी इति नित्यसमासः as in कुपुरुष P. 414.  
sl. 18. । अपवित्रतोया नदी । This reflects how lowly Kaikeyi was  
being villified by all and even by her son. See sl. 19.

5. Remark—We have उल्थाय before, and here सरोषमुल्थाय  
again shows that Bharata did not as yet fully rose up from  
प्रवास when सुमन्त्र said “इयं ते जननी” ।

कैकेयी—जाद किं मय किदं [ जात किं मयां कृतम् ? ]

भरतः—किं कृतमिति वदसि ।

वयमयशसा चौरिणायगौ नृपो गृहमुत्पन्ना

प्रततरुदितैः कृतस्नायोधरा मृगैः सह खल्व्मणः ।

दयिततनयाः शोकेनाम्वाः स्नुषाध्वपरिश्रमै-

र्धिर्गति वचसा चोग्रेणात्मा त्वया ननु योजिताः ॥१८॥

Prose.—ননু ত্বয়া বয়মযশসা, আৰ্য্যস্বীরিণ, বৃদীকৃত্বল্যনা, কৃত্বা  
অযোধ্যা প্রততরুদিতৈঃ, লক্ষণঃ মৃগৈঃ সহ, দয়িততনয়াঃ অম্বাঃ শৌকেন, স্নুযা অধ্ব-  
পরিশ্রমৈঃ, আত্মা ধিগিতি ভয়িণ বচসা চ যোজিতাঃ।

Eng. Kai.—My boy ! What have I done ?

Bh.—You ask what you have done. You have cast  
inglory on me ; put bark-clothing on (the person of) of my  
venerable brother ; caused His Majesty's death at home ;  
set the whole city of Ayodhya on incessant wailing ; united  
Lakshman with the wild beasts ; united the son-loving  
mothers with grief ; threw the daughter-in-law in way-  
weariness, and made your own self the target of the  
inglorious (heart-rending) word "Shame".

Beng. কৈকেয়ী—বৎস ! আমি কি করেছি। ভ—কি করেছে  
তাই বনু ! (তবে শোন) তুমি আমাকে অবশোভাজন করেছ ; আৰ্য্য  
রামচন্দ্রকে বঙ্কলধারী করেছ ; রাজার গৃহমুখ্য ঘটাইয়াছ ; সমগ্র  
অযোধ্যা নগরীকে অবিরতক্রন্দনধ্বনির দ্বারা পরিপূর্ণ করিয়াছ।  
লক্ষ্মণকে বস্ত্র পশু সমীপে পাঠাইয়াছ। পুত্রপ্রিয় মাতৃগণের শোক  
উৎপাদন করিয়াছ ; পুত্রবধু সীতাকে পথক্লেশে সংযুক্ত করিয়াছ আর  
নিজেকে “ধিক্” এই উগ্রবাক্যের দ্বারা যুক্ত করিয়াছ।

Tika.—ননু মৌ: নাত:, 'ত্বয়া বয়ম্' অহম্ ইত্যর্থ: 'অযশসা' কলঙ্কেন,  
রাজালুপ্তামরতমাতৈ ব'রুদেণ, যোজিত:। যত্ মনোপার সর্বো কলঙ্ক' নিচিপালি তব্রলমিব  
হুতুরিচ্যর্থ:। 'আৰ্য্য:' পূজনীয়: রাম: 'স্বীরিণ' বল্কলীন যোজিত:। তব'ব হুতৌ:  
রাম: বল্কলবাস: পরিহিতবান্। ইচ্ছ'বাক্য: ব্রজ'বয়সি বন'গত্বা মৃতাভবন্তি কিন্তু  
দশরথৌ গৃহে এবমূত: ইতি'। রানী রাজ্যভারম্ ন্যস্ত্য রানী দানপ্রস্থম্ আশ্রয়িতুম্  
যিচ্ছত্ তত্র বিপ্রমুত্পাদ্য ত্ব' গৃহে এব তস্য, বনী মরথাহ'স্ম নৃপস্য মৃত্যুম্ বিহিতবতী।

‘कृत्स्ना निखिला अयोध्या प्रततरुदितैः’ सर्वेषाम् एव अविशान्तकन्दनैः त्वया योजिता ।  
 तव कुकर्माणः हेतोः समया नगरौ अविरलं रोदिति । लक्ष्मणः शत्रुः वन्द्यपशुभिः  
 सहयोजितः तवैव हेतोः लक्ष्मणोऽधुना वन्द्यपशुसङ्घचरः सन् विचरति । ‘दयिततनयाः  
 प्रियपुत्राः अन्वा मातरः’ कौशल्यासुमित्रे, शीकेन योजिताः शोकसमन्विता मरन्ति ‘तव  
 त्वमेव कारणम् । सुषा पुत्रवधूः सीता अध्वपरिश्रमे, मार्गभ्रमणक्षेत्रैः त्वयायोजिता ।  
 सा मार्गभ्रमणक्षेत्रेण मनुभवति । ‘आत्मा’ तव आत्मा च “धिक्” इति उद्येय चौर्येण  
 वचसा योजितः, आत्मानमपि त्वम् धिक्कारभाजनं कृतवती ॥ हरिणीवृत्तम् ।

## Notes

1. त्वया—प्रयोजककर्ता ; originally अयशः आत्मानं युनक्ति becomes  
 in णिच्—त्वम् अयशसा आत्मानं योजयसि । In Voice Ch. it becomes  
 त्वया अयशसा आत्मा योजितः &c.

2. अयशसा—प्रयोजककर्तारि तृतीया । एवं सर्वत्र बोधम् ।

3. चौर्येण—वल्कलीन । (Bark-clothing).

4. गृहमृत्युना—गृहे मृत्युक्षेत्रे इति सहस्रसुपा ।

5. प्रतत-रुदितैः—प्रततम् रुदितम् तैरिति कर्मधा । प्र + तन् + क्त कर्त्तरि ;  
 रुद + क्त भावे ।

6. दयिततनयाः—adj. to अन्वाः । दयिताः प्रियाः तनयाः यासां ताः; बहु ।

7. सुषा—पुत्रवधूः । Refers to Sita.

8. अध्व-परिश्रमेः—अध्वजः ( लक्ष्मणया अध्वगमनजः ) परिश्रमः इति शाक-  
 पार्थिवादौ । Or अध्वनः परिश्रमः, इतत् । तैः ।

9. धिगिति—धिक् + इति । A सुप्-सुपा compound.

10. उद्येय—adj. to वचसा ।

11. योजिताः—युक् + णिच् + क्त कर्मणि । It qualifies वयम्, आर्थः,  
 वृषः, अयोध्या, लक्ष्मणः, अन्वाः, सुषा and आत्मा । And hence it is used  
 in the plural ; As there is no neuter noun—so the masculine

gender predominates and the word योजिताः has been used in the masculine.

12. Remark—Your single ill-conceived step has led to so many evils all around. For your sake all suffer, even I. You are पापा ( पाप + अच् सत्वर्थीय अश् आदि ) and like a कुनदी not fit to stand on equal status with कौशल्या or सुमित्रा । Yet you ask "मया किं कृतम्" । Your heinous work has brought infamy on me as well. Comp. "पात्यन्ते धिक्प्रलापाः"—ante. Bharata was so angry that even now he did not bow down to his mother.

कौशल्या—जाद । सर्वसमुदाचारमज्भूतयो किं ण वन्दसि मातरम् । [ जात ! सर्वसमुदाचारमधःस्थः किं न वन्दसे मातरम् ] ।

भरतः—मातरमिति ! अम्ब ! त्वमेव मे माता । अम्ब ! त्वाम् अभिवादये ।

कौशल्या—णहि णहि । इअं दे जणणी । [ नहि नहि । इयं ते जननी ] ।

भरतः—आसीत् पुरा, नतु इदानीम् । पश्यतु भवती !

Eng. Kausalya.—My boy ! You obey the rules of courtesy ( decorum ) ; then why don't you pay respect to your mother.

Bh.—To my mother ? Mother ! Thou art my mother ; I salute thee.

Kau.—No—no ! this is your mother.

Bh.—Yes ! Formerly she was ; but not now ; behold mother—

Beng. কো—বৎস! তুমি সকল প্রকার শিষ্টাচারই পালন করিয়া থাক তবে তোমার মাতৃদেবীর বন্দনা করিতেছনা কেন? ভরত—মাতৃদেবী কে? মা তুমিই ত আমার মা। তোমাকে প্রশাম, মা। কো—না না, ইনিই তোমার জননী। ভরত—পূর্বে ছিলেন বটে কিন্তু এখন নছেন। আপনি দেখুন—

Tika.—‘সর্বসমুদাচারমধাখ্যঃ’—সর্বোচাস্ সমুদাচারান্যাম্ শিষ্টাচারান্যম্ মধাখ্যঃ মধোঅবস্থাযৌ, তিষা পরিপালনে রতঃ তম্ ইত্যর্থঃ। স্বয়ম্ আচারপালনকারী কথং মাতরং ন বন্দসি। অন্যত্ সুগমম্ ॥

#### Notes

1. সর্বসমুদাচারমধাখ্যঃ—adj. to তম্। সম্ + উদ + আ + চর্ + ঘজ্; সর্বো সমুদাচারাঃ ইতি কর্মধা। তিষা মধাখ্য ইতি ৬তত্। মধো যিষ্ঠতি ইতি মধ + ণ্যা + ক কশ্চিৎ; উপপদতত্।

2. অন্ব—Vocative of অন্বা। You are my real mother, but Kaikeyi was my জননী and that is a past action now. So she is to mean অমাতা now.

ত্বক্তা স্নেহং শীলসংক্রান্তদোষৈঃ

পুত্রাস্তাবন্নন্বপুত্রাঃ ক্রিয়ন্তে।

লোকেঽপূর্ব্বং স্থাপয়ামিঽধ ধর্ম্

মর্তৃদ্রোহাদস্তু মাতাপ্যমাতা ॥ ১৫ ॥

Prose.—ননু শীলসংক্রান্তদোষৈঃ স্নেহং ত্বক্তা পুত্রাঃ তাবত্ অপুত্রাঃ ক্রিয়ন্তে। এষোঽহং লোকে অপূর্ব্বং ধর্ম্ স্থাপয়ামি—মাতাপি মর্তৃদ্রোহাত্ অমাতাঽস্তু।

Eng.—Sons are rendered unworthy by mothers whose characters become infested by flaws (or defects) and thereby who give up their (inborn) affection. Now I am going to establish a new order or dispensation that—even a mother will turn out into no-mother if she go against her husband.

Beng.—স্বভাবের দোষ সংক্রমিত হওয়ায়, ( মাতৃগণ ), কেহ ত্যাগ করিয়া পুত্রকেও অপুত্র করিয়া তোলেন । আমি সংসারে এক অপূর্ব ( অভূতপূর্ব, নূতন ) ধর্ম স্থাপন করিব—যে, মাতা স্বামিদ্রোহ করিলে অমাতা হইবেন—( অর্থাৎ যথার্থ মাতা বলিয়া গণ্য হইবেন না ) ।

Tika.—ননু কিং স্ব 'শীলসংক্রান্তদোষৈঃ' শীলি স্বভাবে সংক্রান্তা অসতসঙ্কাত অসন্মতশ্রবণাদ্বা ভদ্রাগতা: যি দৌষা: নীচতাদয়: তেইব কারকৈ: 'ক্ৰিহ্ম পুত্রপ্রীতি' ত্যক্তা' বিহায়া ( সাত্ত্বিক: ) পুত্রা: তনয়া: দাবত অপুত্রা: ক্রিয়ন্তি ; স্বাক্ষদৌষানু পুত্রেষু সক্রময়া তে হিয়া অতএব পুত্রসংক্রান্তা: অযোগ্যা এব ক্রিয়ন্তি । যদ্বামাতর: স্বभावस क्रमितदोषत्वात् पुत्रेषु क्रीडहीना: सत्य: तान् पुत्रान् अपुत्रान् कुर्वन्ति, एते मे पुत्रा एतेषां गौरवं मया रक्षणीयम् इत्यपि विवेचनाम् न कुर्वन्ति तान् च उपेक्षन्ति । पुत्रे क्रीडहीना: सत्य: ता: पुत्रै: सह सम्पर्कं परित्यज्या असत्-पथचारिण्य: भवन्ति । कथम् ? तासाम् स्वभावे दोषसंक्रमणात् इति भाव: । एष: अधुना 'अहं लोके संसारे अपूर्वम् अभूतपूर्वम्' अतएव नूतनम् धर्मं' स्थापयामि स्थापयिष्यामि ; नवविधानस्य प्रतिष्ठा करिष्यामि । ननु क: स नूतनधर्म: ? ( एष: स:—यत ) 'मातापि' स्वर्गादपि गरीयसी जननी अपि का कथा अन्यासाम् नारीणाम् 'भक्तद्रोहात्' स्वामिविरोधात् माता चेत् स्वपतेर्विरुद्धाचारिणी तद्धि' इत्यर्थ: अमाता अप्रशस्ता जननी अतएव पूजाया: अनर्हा इति अस्तु भवतु । सर्वथा पूजाभाजनमपि जननी यदि स्वामिद्रोहिणी स्यात् तर्हि सा कदापि पूजाभागिनी न भविष्यति इत्यर्थ: ।

Notes.

1. শীলসংক্রান্তদোষৈঃ—শীলি স্বভাবে সংক্রান্তা ইতি শীলসংক্রান্তা: সহসুপা । সম + ক্রম + ক্ত । তাৎপৰ্য্য: দৌষা: তেইরিত কর্মধা । হেতু ইয়া । That is, the flaw which is acquired by mothers through contact with others &c. The exp. here as "sons are disowned for faults which they catch from bad company" of Mr. Shastri and Prof. Devadhar is not sound. Or—উপলব্ধি ইয়া । দৌঃ: উপলব্ধি-তাभि: सादभि: ।

2. अपुत्राः—अप्रसक्ताः पुत्राः इति नञ्त्तत् । यद्वा पुत्रेभ्यः अन्ये इति नञ्त्तत् । मातरं प्रति पुत्राणां यादृशः सम्पर्कः तादृशः खलुः नान्यथा । परम् एते पुत्राः मातृदीयात् माता सह पुत्रीष्वितस्तेहसम्पर्करहिताः क्रियन्ते, अतएव ते अपुत्राः पुत्रेभ्यः अन्ये इव कृताः ।

3. अपूर्वम्—न पूर्वम् इति नञ्त्तत् ; यद्वा अविद्यमानं पूर्वम् यस्य तमिति बहु । Adj. to धर्मम् ।

4. स्थापयामि—स्था + णिच् + लट् मि । भावयत्सामीप्ये लट् ।

5. भक्तद्रोहात्—भक्तः, द्रोहः इति द्वितत्, यद्वा भर्त्तरिद्रोह इति सुप्सुपा । इत्येव पक्षः साधोयान् । तस्मात्—हेतौ प्रसो ।

6. अमाता—अप्रसक्ता माता—यद्वा मातुरन्या । भक्तद्रोहवशात् मातुरन्या इव इत्यर्थः । नञ्त्तत् । Thus she being my अमाता, I have not bowed her down.

कैकेयो—जाद ! महाराजस्य सत्त्ववचनं रक्षन्तोऽहं मय तद्दत्तम् ।

[ जात ! महाराजस्य सत्त्ववचनं रक्षन्तोऽहं मया तथोक्तम् ] ।

भरतः—किमिति किमिति ।

कैकेयो—पुत्रो मे राजाहोदु त्ति । [ पुत्रको मे राजा भवतु इति ] ।

भरतः—अथ स इदानीमाख्योऽपि भवत्याः कः ।

Eng.—Kai.—My boy, in order to preserve the promise of the King, I said that.

Bh.—What ! What !

K.—See “Let my son be king”—this I said.

Bh.—Well, who is our venerable brother to you ! (or What is the relation of yours with that venerable brother of ours).



Beng.—কৈকেয়ী। বৎস! মহারাজের সত্যরক্ষায় উত্তম হইয়াই আমি ঐরূপ বলিয়াছিলাম। ভরত—কি? কি? কৈকেয়ী—আমার পুত্র রাজা হউক—এইরূপ। ভরত—আচ্ছা সেই পূজনীয় (রাম) আপনার কে হন?

Tika.—সত্যবচনম্ সত্যপ্রতিজ্ঞাম্ সত্যাকীকারম্ রচন্যা পালয়ন্ত্যা—মহারাজেন যত্নম্ভ্যং প্রতিজ্ঞাতং তত্ যথা সত্যং স্ম্যত্ তদেব কুৰ্বন্ত্যা ময়া। অথ ইদানীম্ ইत्याদি—‘নবু যৌ মে আৰ্য্যঃ জগদ্ব্যভাতা রামঃ কিং সঃ তব পুত্রৌ ন’ ভবতি ইতি কথয় মে।

### Notes

1. সত্যবচনম্—obj. to রচন্যা। সত্যং বচনমিতি কর্মধা।
2. রচন্যা—রচ্ + শত্ fem. তৃতীয়া। “লচণটেলী: ক্রিয়ায়াঃ” ইতি টী শত্। In order to preserve—to keep in tact. Qual. ময়া। Kaikeyi tries to support her position in vain before Bharata.

পিতৃমৈনৌরসঃ পুত্রৌ ন ক্রমেণাভিষিচ্যতে।

দয়িতা ভ্রাতরৌ ন সুয়ঃ প্রকৃতীনাং ন রোচতে ॥ ২০ ॥

Prose.—(স কিং) পিতৃমৈনৌরসঃ পুত্রৌ ন? (কিম্) ক্রমেণাভিষিচ্যতে? (কিং তস্য) ভ্রাতরৌ দয়িতাঃ ন সুয়ঃ? (কিং স) প্রকৃতীনাং ন রোচতে।

Eng.—Is he not the legitimate son of our father? Does not coronation concern (him) the senior only? (Does not coronation take place in order of seniority?). Are not the brothers dear to him? Is he not popular with the subjects?

Beng.—তিনি পিতার ঔরসপুত্র নন কি? অভিষেক কি জ্যেষ্ঠক্রমে হয় না? ভ্রাতৃগণকে তিনি ভালবাসেন না? প্রজাগণের কি তিনি মনোমত নহেন?

Tika.—किं स रामः मे मम पितुर्दशरथस्य औरसः पुत्रः न ? सर्वथैव रामः दशरथस्य औरसः पुत्रः, ननु जारजः, नवा चेतजो । अतः तस्य अभिषेकः युक्तः आसीत् । ( ननु भवान् अपि औरसः पुत्रः तर्हि कथं राम एव राजाभाक् ? इत्यस्य उत्तरं पठति—) 'किं क्रमेण जीष्ठक्रमेण न अभिषिच्यते' पुत्रः राम, इति उक्तकर्म । ननु स एव अस्माकं जीष्ठः । अभिषेकविषये आदौ जीष्ठस्य अधिकारः—तस्य तत्र अधोग्यत्वम् स्यात् तर्हेऽव अन्यस्य अधिकारो जायते यतः जीष्ठक्रमेण अभिषेको भवति ; अतः तस्यैव अभिषेको युक्तः आसीत् । ( तनु तस्य भ्रातृवैभित्वात् अनधिकार इति चेत् उच्यते )—किं स भ्रातृणाम् अस्माकं दयितः प्रियः न भवति ? अपितु 'भ्रातरः दयिताः' प्रियाः एव सुतः । अतः भ्रातृप्रियस्य तस्यैव अभिषेकः युक्तः आसीत् । ( ननु प्रजाभिः तस्य अभिषेकः नानुमतः इति चेत् )—किं स प्रकृतीनां प्रकृतिभ्यः प्रजाभ्यः इत्यर्थः न रोचते ? किं प्रजाभिः सोऽभिमतः नासीत् ? अपि तु आसीदेव । अतः सर्वथैव तस्य अभिषेको युक्तः आसीत् । अपितु स तत्र पुत्र-स्थानाधिकारी, तेन तस्य अभिषेके कुतः सन्देहः ?

### Notes

N. B.—Here Bharata states the potent reasons for his i. e., राम's राजाभिषेक ।

1. औरसः—उरस् + अण् । बौध्यजातः । Qual. पुत्रः ।
2. अभिषिच्यते—अभि + सिच + कर्मणि लट्ते ।
3. क्रमेण—प्रकृत्यादित्वात् द्वितीया । Or द्वितीया इया । करणे इया also suits us here.
4. दयिताः—दय + कर्मणि क्त । Plural. Pred to भ्रातरः ।
5. प्रकृतीनां—सम्बन्धसामान्ये द्वितीया । प्रकृतिभ्यः इत्येव व्याकरणसम्मतम्, "कच्यर्थानां प्रीयमाणः" इति सूत्रेण ।

कैकेयी—जाद ! सुकलुषा णण पुच्छिद्व्या । [ जात ! शुक्लुष्या ननु प्रष्टव्या ] ?

Eng.—Kai.—My boy ! She is not to be taken to task who has coveted her dues.

Beng.—ब०३ ! शुक्कलुक्काके जिज्जागा करा वा अहुर्योग देओरा कि उचि० ? अर्था० उचित नय ।

Tika.—‘शुक्कलुक्का’—शुक्की लुक्का इति सुप्सुपा । मन्त्रं देयं शुल्कम् लब्धम् एव अहं खलु ईदृशम् कृतवती । शुल्की अदयेस्थिते राज्ञः दोषः प्रसज्यते इति शुल्कमङ्गदोषं स्मृत्वा अहं शुल्कम् कामयमाना एवमाचरितवती । अतो न मे कश्चिद्दोषः [ ‘सम्भावितस्य चाकौत्सिर्मरणादतिरिच्यते’ इति ] अतः एवंविधा अहम् “प्रष्टव्या ननु” नैव प्रष्टव्या इत्यर्थः ।

Remark—Kaikeyi admits शुक्कलुक्कता on her part ; and further she says that such शुक्कलुक्कता on a woman's part is not to be questioned ; moreover she stuck to this शुक्कलुक्कता to save दशरथ from सत्यापलाप and not out of राजसीम proper । So she says—she has no fault in this, only destiny prevailed and compelled her to take this step. Such explanation for her दोषशून्यता is in keeping with her saying in Act VI. Comp. “वैकीयी—जात एतन्निमिजमपराधे मा निक्षिप्य पुत्रको रामो वनं प्रेषितः । न खलु राजसीमेन” ।

भरतः—

वल्लकलैर्हृतराजश्रीः पदातिः सह भार्यया ।

वनवासं त्वयाज्ञप्तः शुल्केऽप्यतदुदाहृतम् ॥ २१ ॥

Prose.—त्वया वल्लकलैः हृतराजश्रीः पदातिः भाग्यवाससह वनवासम् आज्ञप्तः । एतदपि शुल्के उदाहृतम् ?

Eng —You ordered him to go on exile with his wife on bare foot—being deprived of his royal fortune and putting on bark-clothing ; was it a condition of the agreement ?

Beng.—राजलक्ष्मी हईते बिछात एवं बङ्गलसूक्त हईया पदब्रजे  
 भार्यासह वनवास गमन तूमि आछा करिगछिने, एउ कि णुह  
 निर्दिष्ट छिल ?

Tika.—‘तथा’ ‘वल्कलैः’ वल्कवाससा उपलक्षितः ‘हृतराजश्रीः’ हृता  
 शुल्कग्रहणव्यपदेशेन आत्मसातकृता राजश्री राजालक्ष्मीः यस्य स रामचन्द्र पदातिः  
 पादचारौ सन् भार्याया सीतयासह वनवासं वनगमन आश्रयः आदिष्टः । हे मातस्व  
 वल्कवाससा उपलक्षितम् हृतराजलक्ष्मीकम् पादचारिणं रामचन्द्रसीतया सार्धम्  
 वनवासम् आश्रयवतो । किम् एतदपि ईदृशी अपि शुल्के पणे उदाहृतम् निर्दिष्टम्  
 आसीत् ? किं पणे एतदपि स्वीकृतम् आसीत् यत् अपहृतराजश्रीश्वर्येण परिहित-  
 वल्कलेन रामचन्द्रेण सीतया सह पङ्गाम् एव वनं गन्तव्यम् ?

### Notes

1. तथा—अनन्ते कर्त्तरि तृतीया ।
2. वल्कलैः—करणे तृतीया । करण of हृत । Or उपलक्षण तृतीया ।
3. हृतराजश्रीः—राशः श्रीरिति हृतं । हृता राजश्रीर्यस्य स इति बहु ।  
 कप् after श्री (wh. is not नदीसञ्ज्ञक) final in a बहु, may or may  
 not come. Comp. ‘सुन्दरश्री and पुण्यश्रीक’ in Uttara &c.
4. पदातिः—adj to रामचन्द्रः understood. पादेन अततिगच्छति  
 इति पाद + अत + इण् or इञ् (acc. to some) = पद + अत + इ = पदाति ।  
 See the rule “पादस्य पदाज्जातिगोपहृतेषु” ।
5. वनवासम्—retained object to आश्रयः । प्रयोज्य कर्म । त्वं राम  
 वनवासम् आश्रयसि इति कर्त्तृवाच्ये वाक्यम् = तथा रामः वनवासमाश्रयः ।
6. आश्रयः—आ + श्रप् + णिच् + क्त । आश्रयित also.
7. उदाहृतम्—उद् + आ + ह + कर्मणि क्त । Thus Bharata imputes  
 blame on कैकेयी inspite of her trying to get rid of it.

कैकेयी—जाद ! देशकाले णिवेदेमि । [ जात ! देशकाले  
 निवेदयामि ] ।

Eng.—Kai.—My boy ! You will know (or be informed of) everything in proper place and time.

Beng.—कैकेयी—बन्स ! यथास्थाने ओ यथासमये तौमाय गव जानाईव ।

Tika.—जात ! वत्स ! देशकाले उपयुक्ते देशे यद्योचिते च काले निवेदयामि सुखं सर्वमेव कथयिष्यामि ।

### NOTES

1. देशकाले—Locative ; देशसङ्घितः काल इति शाकपाथि<sup>१</sup>वादितत तस्मिन् । देशे—यद्योचितस्थाने । काले—उपयुक्ते समये । Comp.—“अदेश-कालः प्रतीकारस्य”—Swāpna VI.

2. निवेदयामि—नि + विद् + लिच् + लट्, मिप् । भविष्यत्सामोष्ये लट् ।  
i. e. वर्त्तमानसामोष्ये भविष्यदर्धे लट् ।

Remark—Thus Kaikeyi reserves her right to absolve herself in time. And this she will do in Act VI. referred to above. She knows that demonstration at this hot moment will be of no avail.

भरतः—

अयशसि यदिलोभः कीर्त्तयित्वा किमस्मान्

किमु नृपफलतर्षः किं नरेन्द्रो न दद्यात् ।

अथ तु नृपतिमार्ततेषपदस्तवेष्टो

वदतु भवति ! सत्यं किं तवायमी न पुनः ॥ २२ ॥

Prose.—यदि अयशसि ( तव ) लोभः, ( तर्हि— ) अस्मान् कीर्त्तयित्वा किम् ? नृपफलतर्षः किम् ? नरेन्द्रः किं ( तत् ) न दद्यात् । अथ तु नृपतिमाता इत्येषः शब्दस्तव इष्टः, ( तर्हि ) सत्यं ( भवती ) वदतु, हि भवति, किम् आर्थस्तव पुनः न ।

Eng.—Had you greed for infamy, then what was the use of taking (or what for did you take) my name along with it ? Had you coveted the kingship ; would not the king have given it to you ? Or were the appellation Queen-mother desired by you, then please tell Ho mother ! Is not he, our venerable brother your son ?

Beng.—যদি অযশেই (কলঙ্কেই) তোমার লোভ ছিল—তবে আমার নাম তার সঙ্গে উচ্চারণ করিবার কি প্রয়োজন ছিল ? রাজ্যফলে তোমার তৃষ্ণাই যদি হয়েছিল, তবে কি রাজা তা তোমাকে দিতেন না ? আর “রাজমাতা” এই শব্দটাই যদি তোমার কাম্য ছিল—তবে হে মাননীয়ে, সত্য করিয়া বলুন ত সেই আৰ্য্য (রাম) কি আপনার পুত্র নন ।

Tika.—যদি ‘অযশসি’ কলঙ্কে (তব) লোভঃ (তর্হি) অস্মান্ নাম্ মন নাম ইত্যর্থঃ ‘কীৰ্ত্তিঘিলা উদ্ব্যর্থ্য কিম্’ অলম্ ? ননু যদি কলঙ্কম্ অর্জ্যযিতুম্ তব ইচ্ছা আসীত্ তর্হি “মম পুত্রী মরতঃ রাজা ভবতু” ইতি মন নাম ত্বং কথং নৃহীতবতী ? ‘নৃপফলতর্ষঃ’ নৃপস্য রাজ্যঃ রাজা ইতি সংজ্ঞায়াঃ ইত্যর্থঃ যত্ ফলং রাজ্য-লাভরূপম্ তত্র তর্ষঃ তৃষ্ণা কিম্ব কিং তব আসীত্ ? (তর্হি তদেব লভা সুখ্যত্বং কথনৌগম্য আসীত্ ; তথা সতি—) নরেন্দ্রঃ নরপতিদংশরথঃ কিং (তন্ রাজ্যফলম্) ন দদ্যাৎ তুভ্যনिति শ্রবঃ । অপি তু তব রাজ্যলাভতৃষ্ণা বিদিত্বা অবশ্যমিহ তুভ্যম্ রাজ্য দদ্যাৎ । অথ তু অথবা “নৃপতিমাতা” রাজমাতা ইতি এষঃ শব্দঃ এবম্ব্যাকারম্ অভিধানম্ তব ইচ্ছাঃ সঙ্ঘিতঃ (আসীত্), ননু মরতস্য অভিধিকি সতি অঙ্কং রাজমাতাঃ ভবিষ্যানীতি রাজমাতা-সংজ্ঞালাভস্বকাঙ্ক্ষিত আসীত্ চেত, তর্হি সত্যং যথাযথং বদতু কথয়তু ই ভবতি মাননীয়ে, কিম্ আর্থ্যঃ রামচন্দ্রঃ তব পুত্রঃ ন ? ননু রামস্য রাজ্যভিধিকি কিং তব রাজমাতাসংজ্ঞাভিলাষঃ চরিতার্থঃ নামবিষয়ত্ ? অপিতু অবশ্যমিহ ভবিষ্যত্, যত স তে পতস্থানীয় এব । মাখিনীভূতম্ ।

Notes

1. अयश्चि - यश्चः अन्यदिति नञतत् । यहा यशोविरोधि इति अयश्चः—  
कलङ्कः । नञतत् । तव । अधिकरणे ङमी ।
2. कौत्सं यित्वा—कृत + क्वाच् । कृत म शब्दने इति धातो लटि कौत्सं यति ।  
“अलं खल्लोः...प्राचाम् क्वा” इति अलमथे प्रयुक्तस्य किम् इत्यस्ययोगे क्वाच् ।  
This is a peculiar use in Bhasa's writings. See ante.
3. वृषफलतर्षः—subj. to आसीत् understood वृषस्यफलम् इतत् । तव  
तर्षः सुपसुपा । तृष् + घञ = तर्षः ।
4. नरेन्द्रः—नराणाम् नरेषु वा इन्द्रः इति इतत् or सुपसुपा । यहा नरः  
इन्द्र इव इति उपमितसमासः ।
5. दद्यात्—दा + विधिलिङ् ( सम्भावनायाम् ) यात् ।
6. वृषतिमाता—वृषाम् पतिरिति इतत् । तस्य मातेति इतत् । “इति”  
—इति अन्यययोगे १मा by the rule “क्वचिन्निपातेनाभिघातम्” ।
7. शब्दः—उक्ते कर्मणि १मा ।
8. तव—कर्त्तरि ङष्टौ by the rule “क्तस्य च वत्समाने” ।
9. इष्टः—इष् + क्त वत्समाने by the rule मतिबुद्धिपूजायैभ्यश्च ।
10. भवति—vocative case of भवती = fem. of भवत् (you).
11. वदतु—वद् + लोट तु । Here भरत's सौमित्र and अभिन्नता  
with Rama is clearly manifest.

( भरतः ) कष्टं कृतं भवत्या—

त्वया राज्येऽपिष्या नृपतिरसुभिर्नैवगणितः

सुतं जेष्टं च त्वं ब्रजवनमिति प्रेषितवती ।

न शौर्णम् यद् दृष्ट्वा जनकतनयां वलकलवती—

महोधात्रा सृष्टं भवति हृदयं वज्रकठिनम् ॥२३॥

Prose.—राज्येऽपिष्या त्वया नृपतिः असुभिः नैवगणितः । त्वम् वनं ब्रज

इति ज्येष्ठं सुतं ( वनं ) प्रेषितवती । अहो भवति, धात्रा ( तव ) हृदयं वज्रकठिनं  
सृष्टं यत् ( हृदयं ) जनकतनयां वल्कलवतीं दृष्ट्वा न शीर्णम् ।

Eng.—What a heart-rending act you have done ; being greedy of the kingdom you did not take even the life of the king into consideration. You have sent the eldest son to the forest saying “you go to the forest.” Alas ! mother ! the creator has created (or made) your heart as hard as the thunder-bolt—the heart that has not been torn (asunder) even seeing the daughter of Janaka, clad in bark-clothing.

Beng.—তুমি কঠিন কার্যই করিয়াছ। রাজ্যলাভেচ্ছু হয়ে তুমি রাজার জীবনকেও গণ্য কব নাই। “বনে যাও” বলিয়া জ্যেষ্ঠপুত্রকে পাঠাইয়াছ। হায়, বিধাতা তোমার হৃদয় বজ্রতুল্য কঠিন করিয়াই সৃষ্টি করিয়াছেন—( তাই ) উহা জনকনন্দিনীকে বন্ধন পরিধান করিতে দেখিয়াও বিদীর্ণ হয় নাই।

Tika.—कष्टं कठिनं (वस्तु) कृतम् आचरितम् भवत्या । ननु तत् कीदृशम् ? उच्यते—राजैषिण्या राज्ञा कामयमानया त्वया असुभिः प्रार्थरपि न गणितः न चिन्तितः । राज्ञि तुभ्यं प्रदत्ते सति राजा प्राणान् त्यज्यति इत्यपि विवेचना त्वया न कृता । (हे पुत्र) त्वम् वनं व्रज गच्छ (इति उक्त्वा) ज्येष्ठं (पुत्रम् रामं) वनं प्रेषितवती प्रेरितवती । अहो भवति, 'धात्रा मुद्रा ( तव ) हृदयं वज्रकठिनं' कुलिशकटोरं सृष्टं निर्मितम्—( कथं तत् जानासि ? ) यत् ( ते ) हृदयम् जनकतनयाम् वल्कल-वतीं वल्कवाससा आहतदृष्ट्वा दृष्ट्वा न शीर्णम् न भिन्नम् न विदीर्णम् । यतः ते हृदयं राजवधूँ सीताम् वल्कलचारुणीं दृष्ट्वाऽपि न विदीर्णम् ततो मन्ये—ते हृदयं विधात्रा वज्रतुल्यमेव कठोरम् कृतम् ।

#### Notes.

1. कष्टम्—उक्तं कर्मणि १मा ।
2. राजैषिण्या—राज्याम् एषितुम् शीलम् यस्याः सा इति राज्ञा + इष् + णिन् ; fem. डीप् ; ३या । Qual. त्वया ।



3. असुभिः—always plural. करणे वा प्रकृत्यादि तृतीया । Some here construe as असुभिः विमुच्यमानः or विमुक्तः वृपतिः न गणितः ; but it does not seem better, so we prefer the former construction.

4. गणितः—गण + क्त कर्मणि ।

5. जेष्ठं सुतम्—प्रशस्य + इष्ठ ; obj to प्रेषितवती ।

6. प्रेषितवती—प्र + इष् + णिच् + क्तवतु fem.

7. जनकतनयाम्—obj. to दृष्ट्वा ; जनकस्य तनया, ताम् इतत् ।

8. बलक्लवतीम्—बल् क्लमस्या अस्ति इति बल क्ल + वतुप् ; fem.

9. शीर्णम्—शृ + क्त कर्त्तरि । Pred to हृदयम् ।

10. वज्र कटिनम्—इति उपमानसमास by the rule “उपमानानि सामान्य-वचनैः” । Qual. हृदयम् ।

11. सृष्टम्—सृज् + क्त कर्मणि ।

**सुमन्त्रः—कुमार ! ततो वशिष्ठवामदेवौ सहप्रकृतिभि-  
रभिषेकं पुरस्कृत्य भवन्तम् प्रतुष्टतौ विज्ञापयतः—**

Eng.—Prince ! here are Vasistha and Vamadeva along with the subjects, come to receive you with the materials of coronation and they now inform you.

Beng.—कुमार ! এই যে মহর্ষি বশিষ্ঠ ও বামদেব প্রজাবৃন্দের সঙ্গে অভিষেক দ্রব্যাদিসহ প্রত্যুদিত হইয়া আপনাকে জানাইতেছেন ।

Exp.—कुमार ! पुवराज ! प्रकृतिभिः प्रजाभिः सह अभिषेकम् अभिषेकोपयोगिनः द्रव्यान् पुरस्कृत्य आदाय प्रत्युदगतौ सभाजयन्तौ अभ्यर्चयन्तौ इति यावत् विज्ञापयतः निवेदयतः ।

### Notes

1. वशिष्ठवामदेवौ—वशिष्ठश्च वामदेवश्च तौ इन्द्रसमासः ।
2. पुरस्कृत्य—पुरस् + क्त + ल्यप् ।

3. प्रत्युद्गतौ—प्रति + उद् + गम + क्त ।

4. विज्ञापयतः—वि + ज्ञा + णिच् + लट् + तच् ।

गोपहीना यथा गावो विलयं यान्तप्रपालिताः ।

एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥ २४॥

Prose,—यथा गोपहीना गावः अपालिताः विलयं यान्ति एवं हि वै नृपति-  
हीनाः प्रजा विलयं यान्ति ।

Eng.—Just as cows perish not being protected for want  
of a cowherd, so do the subjects without a king.

Beng.—येकूप गौपालकहीन गौ, पालनेर अभाव खरंगप्राप्त  
हन्न—गैरूप नृपतिशून्य अजाओ विनडे हईशा यात्र ।

Tika.—यथा यादृशं गोपहीनाः गोरक्षकशून्याः गावः अपालिता अरक्षिताः सन्तः  
विलयं विनाशं यान्ति । एवं इत्यन् हि नूनं वै नृपतिहीना भूपरक्षिताः प्रजाः  
विलयं यान्ति ।

#### Notes

1. गोपहीनाः—गोपेन हीनाः, इति इतत् ।

2. अपालिताः—न पालिताः इति नञ् तत् । पा + णिच् + क्त कर्मणि ।  
पाति—(simple form) पालयति (causative).

3. विलयम्—obj. to यान्ति । वि + लौ + अच् ।

4. नृपतिहीनाः—नृपतिना हीनाः इति इतत् । This shows—Bhasa  
supported monarchical form of government during his time.

भरतः—अनुगच्छन्तु मां प्रकृतयः ।

सुमन्त्रः—अभिषेकं विस्तृज्य क्व भवान् यास्यति ।

भरतः—अभिषेकमिति—इहात्रभवत्ये प्रदीयताम् ।

सुमन्त्रः—क्व भवान् यास्यति ।

Eng.—Bh.—Let the subjects follow me.

Su.—Where will you go sir, leaving the coronation aside ?

Bh.—Coronation ! let it be for this lady (or offer it to this venerable lady).

S.—Where will you go, sir ?

Beng.—ভরত—প্রজাগণ আমার অনুসরণ করুন ; সু—অভিষেক ত্যাগ করিবা আপনি কোথায় যাইবেন ? ভ—অভিষেক ! তাহা এই মাননীয়াকে প্রদান করুন । সু—আপনি যাইবেন কোথায় ?

Tika.—অনুগচ্ছন্তু অনুসরন্তু । বিসৃজ্য = পরিত্যজ্য । স্বত্নমবত্য = কৈকীয়া ।

### Notes

1. বিসৃজ্য—বি + সৃজ্ + ল্যপ্ । পরিত্যজ্য ।

2. অনুগচ্ছন্তু—অনু + গচ্ + লোট + অন্তু । Let the subjects and priests come after me and follow me, for I am going on hence. Then Sumantra says—where are you going leaving off অভিষেক । Now Bharata will give the answer where he goes.

ভরত:—

তত্র যাस्याমি যত্রাসৌ বর্ত্ততে লক্ষ্মণপ্রিয়: ।

নাযোধ্যা তং বিনাযোধ্যা সাযোধ্যা যত্র রাঘব: ॥২৫॥

Prose.—যত্রাসৌ লক্ষ্মণপ্রিয়: তত্র যাस्याমি । ত বিনা অযোধ্যা অযোধ্যা ন ।

যত্র রাঘব: সা অযোধ্যা ।

Eng.—I shall go where lives he the favourite of Lakshman (or whose favourite is Lakshman). Ayodhya is no Ayodhya without him ; and where Rama lives there is Ayodhya.

Beng.—যেখানে লক্ষ্মণের প্রিয় (রাঘচক্ষু) রহিয়াছেন—সেখানেই যাইব । তার অভাবে অযোধ্যা অযোধ্যাই নহে—যেখানে রাঘব সেইখানেই অযোধ্যা ।

Expl.—यत्र यस्मिन् स्थाने “असौ लक्ष्मणप्रियः” दधितलक्ष्मणः, यद्वा लक्ष्मणस्य ‘प्रियः’, यतो लक्ष्मणस्तनुगतो लक्ष्मणेनैव तस्मिन् प्रीतिर्दर्शिता न अननुगामिना मया ; ‘तत्र व्यास्यमि’ गमिष्यामि । [ कथं न स्यात्स्वसि अयोधायाम् ?—शृणु ] तं रामं विना अयोधया अयोधया न । रामयत्या अयोधया नैव अयोधयापदवाच्या । ‘यत्र रामः’ रामः ‘तत् स्थानं’ खलु अयोधया’ तत् स्थानमेव सार्धकम् इत्यर्थः ।

## Notes

1. लक्ष्मणप्रियः—लक्ष्मणःप्रियः यस्य स बहु । “वा प्रियस्य” इति प्रियशब्दस्य परनिर्दातः । एते प्रियलक्ष्मणः । यद्वा लक्ष्मणस्य प्रियः इति इतत् । Bharata covets Lak's position as follower of Rama and so he wishes to go where लक्ष्मणप्रिय is and himself wishes to be Rama's favourite.

2. राघवः—रघोर्गोत्रापत्यं पुमान् इति रघु + अच् । Where the descendent of Raghu, i. e., Rama lives that is Ayodhya, so I will go to Rama.

3. सा—विधेयपदस्य ( अयोधयायाः ) प्राधान्यात् अत्र स्त्रीलिङ्गत्वम् । cf. “यत् रामनक्षत्रेण अयोधया यस्या दृश्यते स तु कैकेयीवचनस्य परिणामः”—and “अेत्य” “इ यत् सा प्रकृतिकलस्य” । And this custom is not inviolable for Patini writes कसंशा यमभिप्रैति स सम्यदानम् । Here स ( agreeing with यम् ), and not तत् ( agreeing with सम्यदानम् ) ।

( निष्क्रान्ताः सर्वे ) [ Exuent all ]

सर्वे अभिनेतारो जना निष्क्रान्ताः रङ्गमञ्चात् वहिर्गताः ।

तृतीयः अङ्कः ( समाप्तः )

( Here ends the third act. )

# प्रतिमानाटकम्

## चतुर्थोऽङ्कः

( ततः प्रविशतश्चेत्यौ )

विजया - हला नन्दिणिए ! भण्हेहि भण्हेहि । अज्ज कौशल्ला-  
पुरगेहि सर्व्वेहि अन्तेवुरेहि पडिमागेहं दट्टुम् गदेहि तहिं  
किल भट्टिदारओ भरदो दिट्ठो । अहं च मन्दभाआ दुवारे  
ट्टिदा । [ हला नन्दिनिके ? भण भण ! अद्य कौशल्लापुरोगैः  
सर्व्वैरन्तःपुरैः प्रतिमागेहं द्रष्टुम् गतैस्तत्र किल भर्त्तृदारको  
भरतो दृष्टः । अहं च मन्दभागा द्वारे स्थिता ] ।

नन्दिनिका—हला ! दिट्ठो अह्मेहि कौटुहलेण भट्टिदारओ  
भरदो । [ हला ! दृष्टोऽस्माभिः कौटुहलेन भर्त्तृदारको भरतः ]

विजया—भट्टिणी कुमारेण किं भणिदा । [ भट्टिणी कुमा-  
रेण किं भणिता ] ।

नन्दिनिका—किं भणिदं । ओलोइदुं वि णैच्छदि कुमारो ।  
[ किं भणितम् ? अवलोकितुमपि नेच्छति कुमारः ] ।

Eng. Vijaya—Nandinika ! please tell me ; to-day, Prince  
Bharat is said to have been met by the ladies of the harem,  
headed by Kausalya, when they went to visit the house of  
images ; but unfortunate as I am, I stood at the gate.

N.—Well ! we have also seen Bharata out of curiosity.

V.—What has been said to the Queen by Bharat ?

N.—What has been told ? The Prince even did not like to see her.

Beng.—বিজয়া—ওগো ! নন্দিনিকা ! বলরে ভাই ! আজ নাকি কোশলাপুরঃসর সমস্ত অস্তঃপুরচারিণীগণ প্রতিমাগেহ দেখিতে গিয়া দেখানে রাজকুমার ভরতের সাক্ষাৎলাভ করিয়াছেন। আমি মন্দ-ভাগিনী হুবারে ( দাঁড়াইয়া ) ছিলাম। নন্দিনিক—আমরাও ঔৎসুক্য সহকারে ভরতকে দেখিয়াছিলাম। বিজয়া—কুমার রাণীকে কি বল্লেন। নন্দি—কি আর বলবেন। দেখতেও ইচ্ছা করেন নি।

Tika.—‘কৌশল্যাপুরোগঃ’ কৌশল্যাপুরঃসরৈঃ ‘অন্তঃপুরৈঃ’ অন্তঃপুরবাসিনীঃ। ‘কিল’ ইতি বাস্তবান্বয়ম্। মন্দমাগা মন্দমাগিনী। ‘কৌতুহলিন’ অতীতসুখবশাৎ। ‘মহতী’ কৈকী। সার্বভৌমাত্মা ক্রুদ্ধা ভরতঃ সাতরম্ “অবলোকিতুমপি নচ্ছতি” কিং পুনর্বক্তুম্ ॥

#### Nontes

1. মণ—মণ+লোভ হি। Do speak. সম্বন্ধে বিবক্তিঃ। Vijaya, the maid-servant anxiously wishes to know what Bharata did by meeting his mother, so she begins with Bharata's entrance at the ‘প্রতিমাগেহ’।

2. কৌশল্যাপুরোগৈঃ—পুরো গচ্ছতি যঃ সঃ পুরস্+গম্+ভ ক্তরি। Fem. আপ্। কৌশল্যা পুরোগা অগামিনী যিষা তৈরিতি বহু। Qual. অন্তঃপুরৈঃ।

3. অন্তঃপুরৈঃ—by transference of epithet (লজ্জাভাজ্য) = অন্তঃপুর-বাসিনীঃ।

4. মন্দমাগা—মন্দঃমাগঃ যস্য সা মন্দমাগা। বহু—।

5. কৌতুহলিন—ইতী তৃতীয়া। Out of curiosity ; or প্রকৃত্যাদিত্বাৎ তৃতীয়া, with curiosity ; cp. “রম্যবস্থ সমালোকী লীলাস্নাতা ক্রতুহলম্।” My curiosity led me to see Bharata.

विजया—अहो अचाहिदम् । रज्जलुद्धाए भट्टिदारअस्स  
रामस्स रज्जविव्भट्टं करन्तीए अत्तणो बेहव्वं आदिट्ठम् ।  
लोओवि विणासं गमिओ । णिग्घिणाक्खुभट्टिणी । पापअं किदम् ।  
[ अहो अत्याहितम् । राजरज्जुव्या भत्तुं दारकस्स रामस्स राजर-  
विभ्रष्टम् (? विभ्रंशम्) कुव्वं त्यात्मनो वैधव्यमादिष्टम् । लोकोऽपि  
विनाशम् गमितः । निष्टेणा खलु भट्टिनो । पापकं कृतम् । ]

नन्दिनिका—हला सुणाहि । पइदीहि आणोदम् अभि-  
सेअं विसज्जिअ रामतपोवणं गदो कुमारो । [ हला ! शृणु !  
प्रकृतिभिरानीतम् (? आहूतम्) अभिषेकं विष्टज्ज रामतपोवनम्  
गतः कुमारः ] ।

विजया—( सविषादम् ) हम् ! एवंगदो कुमारो । नन्दि-  
णिए ! एहि, अह्मे भट्टिणिं पेक्खामो ! [ हम् । एवंगतः  
कुमारः । नन्दिनिके, एहि आवां भट्टिनीं पश्चादः ] (निष्क्रान्ते) ।

॥ प्रवेशकः ॥

Eng. Vijaya—Alas, what a mishap has befallen ! while effecting the dethronement of Ram out of greed, the queen has also brought about her widowhood. The whole world (or the next world) has been also lost to her. Cruel as the Queen is, she has committed sin.

Nand.—Hallo ! hear, the prince (Bharat) has set aside the coronation brought about by the subjects and has retired to the hermitage of Rama,

Vijaya (with grief)—Alas ! the prince has also gone thus. Nandinika ! come let us see the Queen, ( Exit ).

Interlude.

Beng. বিজয়া—অহো কি অনিষ্টটাই না হইল! রাজ্যলুকা রাণী কুমার রামচন্দ্রের রাজ্যচ্যুতি করিতে গিয়া নিজেরও বৈধব্য সাধন ক'রে ফেলিলেন। পরলোকও তিনি নাশ করেছেন। রাণী বড়ই নির্ভর। তিনি পাপ করেছেন। নন্দিনিকা—ওগো! শুন। প্রজাবৃন্দবর্জক আহত অভিষেক পরিত্যাগ করে কুমার (ভরত), রামচন্দ্রের তপোবনে গিয়াছেন। বিজয়া—(হৃৎস্পন্দ সহিত) অঁ! কুমার এভাবে গিয়েছেন। নন্দিনিকে, আর তাই আমরা হুইজনে রাণীকে দেখি গিয়ে।

(উভয়ের প্রস্থান) । প্রবেশক ।

Tika.—‘অভ্যাহিতম্’ অনিষ্টম্, দুর্হবম্ (মহাবিপদ ইত্যর্থঃ) সমুদস্থিতম্ ॥ ‘রাজ্যলুপ্তা’ রাজ্যে জাতলুপ্তা ‘রাজ্যবিশ্বষ্টম্’ (বিশ্বশম্) রাজ্যশ্রুতিম্ কুব্ধা কৈকীয়া ‘আত্মনী বৈধব্যম্ আদিষ্টম্’ সাধিতম্ । ‘লোকৌপি’ সংসারঃ, যদ্বা—তস্যাঃ পরলোকৌপি ‘বিনাশ’ অসংগমিতঃ ‘প্রাপিতঃ’ পরলোকৌপি সুখাশা তস্যাঃ বিনষ্টা ইতি ভাবঃ । ‘নিষ্ট’্যা’ নিষ্ট’য়া নিষ্ট’রা । ‘পাপকম্’ কৃতসিতং পাপম্ তয়া কৃতম্ । মন্দিনী = স্বামিনী কৈকীয়া ॥

#### NOTES

1. অভ্যাহিতম্—অতি + আ + ধা + ক্ত কর্মণি or ভাবে; mishap, a great calamity. কত’রি। See ante also.

2. রাজ্যলুপ্তা—রাজ্যে লুপ্তা ইতি সহস্রপা। ইয়া। কুব্ধ + ক্ত; fem. আপ্। Qual. কৈকীয়া। Or it is an adj. used substantively.

3. রাজ্যবিশ্বষ্টম্—রাজ্যস্য বিশ্বষ্টম্ ইতি ইতম্। বি + ষ্ণ + ক্ত নপুংসকে ভাবে। It means বিশ্বশঃ। অয়মিষ পাঠস্তু সাধীয়াণ্। obj. of কুব্ধা। ক্ত + শত্ + স্ত্রিয়াম্ ডীপ্ = কুব্ধতী। ইয়া।

4. আদিষ্টম্—আ + দিষ্ + ক্ত কর্মণি।

5. বিনাশম্—obj. to গমিতঃ; she by this her wrongful act has made this সংসার as well as her পরলোক lost to her. In other words by her own misdeeds her ইহলোক and পরলোক are both lost.



6. गमितः—गम् + णिच् + क्त कर्मणि । प्रापितः ।

N. B.—the full construction is कैकेया लोकोऽपि विनाशं गमितः—  
she herself has led her world to destruction.

7. निवृत्ता—adj. to भट्टिनौ । निरस्ता वृत्ता दया यस्या सा इति वह ।

8. भट्टिनो—this is the form by which Queens are referred  
to by maid-servants in dramas.

9. पापकम्—कुतश्चित् पापम् इति कुतस्मिताद्यैः पापशब्दात् कन्प्रत्ययः ।

10. विसृज्या—वि + सृज्, लाप् ॥ रामतपोवनम्, रामाधिकृतं तपोवनम्,  
शाकपार्थिवादितत् ॥ 'हम्' is an अव्यय meaning आश्चर्य्य (wonder) here.  
आहत is the better reading here for आनीत ।

11. एहि—आ + इ + लोटङि ।

12. Remark—(a) एवं गतः may also be taken as a सुरसुपा  
compound meaning एतदवस्थाम् आपन्नः कुमारः । Compare “हा हा,  
एवंगतो महाराजः” Act II ante.

(b) निष्क्रान्ति = रङ्गमञ्चात् प्रस्थिति ।

(c) प्रवेशकः = Interlude. Compare—

“प्रवेशकोऽनुदात्तोक्त्या नौचपात्प्रयोजितः ।

अहहयन्तविज्ञेयः शेषो विष्कम्भके यथा ’ ॥—Sahitya Darpana.

Praveshaka is an interlude which is acted by players of  
lower status. The Pravesaka is, so to speak, the connecting  
link between the past and the future events of the drama.  
For its diff. from विष्कम्भक see Act III.

(d) From the worldly point of view, people one and all  
condemn Kaikeyi for her destructive act, though later on in  
Act VI Bharata will support her, as this was due to मुनिज्ञाप  
on दशरथ ।

( ତତ: ପ୍ରବିଷ୍ଠିତଃ ଭରତଃ ରଥେନ ସୁମନ୍ତ: ସୂତଃ )

ଭରତ:—

ସ୍ବର୍ଗଂ ଗତିଃ ନରପତୌ ସୁକ୍ଷ୍ମତାନୁୟାତ୍  
ପୌରାଶ୍ଵପାତସଲିଳୈରନୁଗମ୍ୟମାନ: ।

ଦ୍ରଷ୍ଟୂଂ ପ୍ରୟାମ୍ୟକ୍ଷପଣେଷୁ ତପୋବନେଷୁ

ରାମାଭିଧାନମପରମ୍ ଜଗତ: ଶଶାଙ୍ଗମ୍ ॥ ୧ ॥

Prose.—ସୁକ୍ଷ୍ମତାନୁୟାତ୍ ନରପତୌ ସ୍ବର୍ଗଂ ଗତିଃ ( ସତି ) ପୌରାଶ୍ଵପାତସଲିଳୈ: ଅନୁଗମ୍ୟମାନ: ( ଅହମ୍ ) ଅକ୍ଷପଣେଷୁ ତପୋବନେଷୁ ରାମାଭିଧାନମ୍ ଜଗତ: ଅପରମ୍ ଶଶାଙ୍ଗମ୍ ଦ୍ରଷ୍ଟୂଂ ପ୍ରୟାମି ।

Eng.—(Then enters Bharata in a chariot as well as Sumantra and the chrioteer).

Bharat.—His majesty has left for the next world along with his merits, and myself being followed by the tears of the citizens, am proceeding to the blessed penance-grove in order to visit Ramchandra, another moon of the world (or to visit another moon of the world known as Rama).

Beng.—( ଅନନ୍ତର ରଥାରୁଢ଼ ଭରତ ଅକ୍ଷପଣେ ଓ ଶାସ୍ତ୍ରଧରୀ ପ୍ରବେଶ )

ଭରତ—ନିଜ ଶୁକ୍ତିସମ୍ଭାବ୍ୟାହାରେ ରାଜା ଅର୍ଗେ ଗିରାଛେନ । ଏଥନ ମଞ୍ଜଳନନ୍ତର ମୌରବର୍ଗେର ଅକ୍ଷଧାରୀ ଦ୍ଵାରା ଅନୁସୂତ ହ'ରେ ଆମି ମନୋରମ ତପୋବନେ ରାମ ନାମେ ପ୍ରସିଦ୍ଧ ଜଗତେର ଆର ଏକ ଚକ୍ଷେର ମନ୍ଦର୍ଶନେ ଚଳିଗାଛି ।

Tika.—‘ସୁକ୍ଷ୍ମତାନୁୟାତ୍’ ସୁକ୍ଷ୍ମତମ୍ ପୁଣ୍ୟମ୍ ଅନୁୟାତମ୍ ଅନୁଗାମି ଯସ୍ଵ, ସୁକ୍ଷ୍ମତମ୍ ପୁଣ୍ୟମ୍ ଏକ ଅନୁୟାତମ୍ ସହଯାତ୍ରି ଅନୁଗାମି ଯସ୍ଵ ଇତ୍ୟର୍ଥ:; ତାଢ଼ିଶି ସ୍ଵପୁଣ୍ୟମାତ୍ରସହାୟି ଇତ୍ୟର୍ଥ:; ନରପତୌ ଦଶରଥେ ସ୍ବର୍ଗଂ ଗତିଃ ସତି’, ଅହମ୍ ‘ପୌରାଶ୍ଵପାତସଲିଳୈ:’ ପୌରାଶ୍ଵାମ୍ ପୁରବାସିନୀମ୍ ଯ:

अश्रुपातः रामनिर्वासनजन्यं जेववारिमोचन ममापि विरहजन्यं तत्, तस्मात् उद्भूतैः सलिलैः जलैः 'अनुगम्यमानः' अनुस्रियमाणः अहम् 'अङ्गपथेषु' रामस्य अर्वास्थितिवशात् धन्येषु उदारेषु 'तपोवनेषु' रामाभिधानम् रामः अभिधानं यस्य तादृश्यं रामनाम्ना प्रसज्यम् अपरम् द्वितीयम् चन्द्रम् द्रष्टुम् प्रयामि गच्छामि । दशरथः मृतः ; न कोऽपि तम् अनुगतः अपितु तस्य आत्मनः पुण्यमेव तम् अनुगतम् यस्यवत्तात् स चन्द्रलोकात् गतवान् । [ तथाहि "एकएव सुहृद्वर्गो निधनेऽप्यनुयाति यः ।" ] अहं तु इहैव जगति अपरम् चन्द्रम् द्रष्टुम् गच्छामि । कः सः ? रामचन्द्र एव । योहि चन्द्र इव भुवनाद्धादकः । मया साक्षं ललन्ति पुरवासिनः अश्रूणि मुञ्चन्ती माम् अनुधावन्ति इति भावः ॥ वसन्ततिलकं वृत्तम् । रूपकमिदोऽलङ्कारश्च ।

### Notes

1. सुकृतानुयात्रे—adj. to नरपती which has भावे ७मी । सु शोभनम् कृतमिति प्रादितत् । अनुपश्चात् याति इति अनु + या + ङ् ( उणादि ) = अनुयावम् follower. सुकृतम् अनुयावम् यस्य तस्मिन्निति बहु । Or अनु ( पश्चात् ) यात्रा यस्मिन् । बहु । सुकृतम् अनुयाव यस्य ।

2. पौराश्रुपातसलिलैः—अनुक्ते कर्त्तरि श्या । His merit follows Dasaratha, but पौराश्रु follows me. पुरं भव इति पुर + अण् = पौरः । तेषाम् अश्रुपातः इति इतत् । अश्रूणाम् पातः, इति इतत् । तज्जन्यं सलिलम् इति शक्यार्थिवादि । तैः ।

3. अनुगम्यमानः—अनु + गम् + कर्मणि शानच् ।

4. अङ्गपथेषु—adj. to तपोवनेषु । कृपणः दैनः । तस्मादन्य इति नञ् तत् । The तपोवन was so due to Rama's presence there. And he is a veritable शशाङ्क of this जगत् ।

5. रामाभिधानम्—रामः अभिधानम् यस्य तमिति बहु ।

6. प्रयामि—प्र + या + लट् निप् । I proceed.

7. Remark.—Note—सुमन्त्र is Dasaratha's सारथि whereas सूत here is Bharata's charioteer.

सुमन्त्रः—एष एष आयुष्मान् भरतः—

दैत्येन्द्रमानमथनस्य नृपस्य पुत्रो

यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः ।

भ्राता पितुः प्रियकरस्य जगत्प्रियस्य

रामस्य रामसदृशेन पथा प्रयाति ॥ २ ॥

Prose.—दैत्येन्द्रमानमथनस्य नृपस्य पुत्रः यज्ञोपयुक्तविभवस्य नृपस्य पौत्रः पितुः प्रियकरस्य जगत्प्रियस्य रामस्य भ्राता (भरतः) रामसदृशेन पथा प्रयाति ।

Eng. Sumantra—Here is long-lived Bharata who is the son of the King that humbled the pride of the demon-chief ; the grandson of that king, who employed his prosperity in rituals (sacrifices) ; the brother of Ramchandra who performed what is agreeable to his father and who is liked by the world ; this one (Bharata) follows the track of Ramchandra (or pursues the course adopted by Rama).

Beng. সুমন্ত্র—এই দীর্ঘায়ু ভরত—ইনি দৈত্যপতি মহারের গর্ব-বিনষ্টকরী রাজা (দশরথের পুত্র, যজ্ঞকার্যে সম্পদ্বিনিয়োগকারী অজ রাজার পৌত্র ; পিতার প্রিয়কারী জগৎপ্রিয় রামের ভ্রাতা ইনি রাম-চন্দ্রের অনুরূপ পথেই চলিতেছেন ।

Tika.—एषः एव आयुष्मान् भरतः यः 'दैत्येन्द्रमानमथनस्य' दैत्येन्द्रस्य दैत्य-पतेः शस्त्रस्य यः मानः गर्वः तस्य मथनस्य सम्पूलयितुः नृपस्य दशरथस्य पुत्रः ; ( एव ) 'यज्ञोपयुक्तविभवस्य' यज्ञे वेदीकृतं यागादिकर्मणि उपयुक्तः विनियुक्तः व्ययितः इत्यर्थः विभव ऐश्वर्यम् सम्पत् इति यावत् येन राज्ञा, तस्य नृपस्य अजस्य पौत्रः । 'पितुः प्रियकरस्य' इष्टसम्पादकस्य 'जगत्प्रियस्य' लोकाभिरामस्य रामस्य भ्राता । ( एवमेव ) 'रामसदृशेन' रामस्य सदृशेन अनुरूपेण पथा मार्गेण, यादृशी सन्मार्गे

रामो विचरति तादृशेनैव सन्मार्गेण प्रयाति गच्छति । वीरपितृकस्तथा ब्रह्मण्यपिता-  
महः कसौ भरतः पितृप्रियसम्पादकस्य लोकप्रियस्य रामचन्द्रस्य एव अनुसृतम् सन्मार्गम्  
अवलम्ब्य चलति इत्यर्थः ॥ अत्रापि वसन्ततिलकं वृत्तम् ।

Notes.

1. दैत्येन्द्रमानमथनस्य—adj. to नृपस्य । दिनेः सुतः इति दिति + थ =  
दैत्यः । तेषामिन्द्र इति इतत् । दैत्यराजः शम्बरः । तस्य मानः गर्वः इतत् । तस्य  
मथनः ( मथकः ) इति इतत् । मथतीति मथनः मथ् ( भ्वादि ) + कर्त्तरि लुट् ।  
मथ्य लुट् will give मथन ।

2. यज्ञोपयुक्तविभवस्य—adj. to नृपस्य । यज्ञे उपयुक्तम् इति ७तत् or  
सङ्गसुपा । उप + युज् + क्त कर्त्तरि employed. तादृशः विभवः सम्पत् यस्य  
तस्य इति बहु । Our poet makes Aja, a performer of यज्ञ like his  
forefathers. But Ramayana does not directly countenance  
this.

3. प्रियकरस्य—adj to रामस्य । प्रियं करोति इति प्रिय + क्त + ट  
कर्त्तरि ।

4. जगतप्रियस्य—adj to रामस्य । जगतः प्रियः इति इतत् । तस्य ।

5. रामसङ्गणेन—adj. to पथा । रामेण वा रामस्य सङ्गणम्, इति इतत् वा  
इतत् । तेन ।

N. B.—Bharat is the worthy scion of the dynasty of  
Raghu. He goes to take Ram back to Ayodhya and hence  
Sumantra praises him thus. He is a follower of truth  
like Rama.

भरतः—भोस्तात !

सुमन्त्रः—कुमार ! अयमस्मि !

भरतः—क तत्रभवान् ममायुगो रामः । कसौ महाराजस्य  
प्रतिनिधिः । क सन्निदर्शनं सारवताम् । कसौ प्रत्यादेशो राज्ञ-

ভ্রূষ্যায়া কৈকেয়াঃ । ক তত্ পাত্ৰং যশসঃ । কাসী নরপতিঃ পুত্ৰঃ ।  
কাসী সত্যমনুব্রতঃ ।

Eng. Bh.—Noble Sir !

Sum.—Here I am Prince.

Bh.—Where is my venerable elder brother ? Where is that successor (representative) of His Majesty (Dasaratha), where is that best example of the firm or the great ? where is that vanquisher of Kaikeyi greedy of the kingdom ? (Or where is he who knocked the spine out of that throne-greedy Kaikeyi ; or who is a set-back to the throne-greedy Kaikeyi) ; where is that receptacle (or object) of glory ? where is that son of the paramount King ? Where is that devotee of truth ?

Eng. ভ—তাত ! হু—এই যে কুমার । ভ—তাত ! কোথায় আমার পূজনীয় রাম ? কোথায় সেই রাজপ্রতিনিধি ? কোথায় সেই দৃঢ়চিত্তগুণের শ্রেষ্ঠ উদাহরণ ? কোথায় সেই রাজ্যগুপ্ত কৈকেয়ীর বিজ়েতা ? কোথায় সেই বশের নিধান ? কোথায় সেই রাজপুত্র ? কোথায় সেই সত্যব্রত ?

Tika.—‘মহারাজস্য প্রতিনিধিঃ’ প্রতিক্ষবিঃ ভক্তরাধিকারী, বা দশরথস্য কৰ্ম্মস্থানাম্ অনুষ্ঠাতা । ‘সারবতাম্’ ভদ্রাবিতসাম্ স্থায়ীশালিনাম্ বা সন্নিদর্শনং সত্যশীমনং নিদর্শনম্ হস্তান্তরূপঃ রামঃ ‘ক ক্রত্ব । ক অসী রাত্ৰঃ যঃ এব ‘কৈকেয়াঃ প্রত্যাশিঃ’ পরামবধিধাতা, নিরাক্রান্তিঃ ; যঃ স্বমহত্বেন কৈকেয়াঃ জন্তুত্বং বিজয়ত্বান্ ভল্যতঃ ॥ ‘সত্য’ প্রতি ‘অনুব্রতঃ’ অনুরক্তঃ । অনুরক্তম্ অনুগতং ব ব্রতং যস্য স অনুব্রতঃ [ “প্রাদিম্বী”—ইতি বহুব্রীহিঃ । তথা চ রামায়ণম্ “রামমনুব্রতীঃ” etc. ] ‘অসী রামঃ ক ক্রত্ব বর্ততে । যদা ‘সত্যম্’ অনুলম্বীকৃত্য [ লক্ষণে ‘অনু’ কর্ম্মপ্রবন্ধনীয়ম্ । তদ্ব্যয়ী ‘সত্যম্’ ইতি দ্বিতীয়া ] ‘ব্রতঃ’ = ব্রতবান্ [ ব্রতম্ভ্যন্ত অস্ম ইতি ব্রত + অন্ সত্যার্থীঃ অর্থ্যাদি = ব্রতঃ i. e. ব্রতযুক্তঃ ] ॥

मम मातुः प्रियं कर्तुम् येन लक्ष्मीर्विसर्जिता ।

तमहं द्रष्टुमिच्छामि दैवतं परमं मम ॥ ३ ॥

Prose.—येन मम मातुः प्रियं कर्तुम् लक्ष्मीः ( राजलक्ष्मीः ) विसर्जिता । तम् अहम् द्रष्टुम् इच्छामि । ( सः ) मम परम दैवतम् ( भवति ) ।

Eng.—I want to see him who has abandoned the royal fortune in order to do good (do what is agreeable) to my mother ; he is the greatest (or best) deity of mine.

Beng.—যিনি আমার মাতার প্রিয়কার্য্য সম্পাদনের জন্য রাজলক্ষ্মী পরিত্যাগ করিয়াছেন তাঁহাকে আমি দেখিতে অভিলাষী । তিনি আমার শ্রেষ্ঠ দেবতা ।

Tika.—येन रामचन्द्रेण मम मातुः प्रियम् अभिलषितम् कर्तुम् लक्ष्मीः राजैश्वर्यम् विसर्जिता परित्यक्ता, तम् महापुरुषम् अहं द्रष्टुम् इच्छामि । ( सः ) मम परमं श्रेष्ठं दैवतम् देवता । मम मातुः कृते परित्यक्तराजाः रामा इह मे परमो देवः ।

### Notes

1. विसर्जिता—वि+सृज्+णिच् ( स्वार्थे ) + क्त कर्मणि, स्त्रियामाप ।

सुमन्त्रः—कुमार ! एतस्मिन्नाश्रमपदे—

अत्र रामश्च सीता च लक्ष्मणश्च महायशः ।

सत्यं शीलं च भक्तिश्च येषु विग्रहवत् स्थितम् ॥ ४ ॥

Prose.—अत्र महायशः रामश्च सीता च लक्ष्मणश्च ( सन्ति ) ; येषु सत्यं शीलं च भक्तिश्च ( इति त्रयम् ) विग्रहवत् स्थितम् ॥

Eng. Prince, in this hermitage, where live the highly glorious Ram, Lakshman and Sita i. e. truth, character and devotion appear to live incarnate in them.

Beng.—কুমার এই আশ্রমস্থানে—যেখানে মহাদেশ রাঘব লক্ষণ ও

गीता आटेहन—मत्ता, शील एवं तद्धि बृद्धि परिग्रह करिवाहे येन ईशान्दर मध्ये अवस्थिति करितेहेन ।

Tika.—कुमार युवराज ! 'एतन्निन् आश्रमस्थाने' तव आर्ध्योरामो वर्तते । तथाहि—अत्र हि महायशः यशस्वी रामः यशस्विनी सीता च ( एवं ) यशस्वी लक्ष्मणश्च सन्ति । [ ननु कथं ते यशस्विनः ? उच्यते—] 'येषु रामे, सीतायाम् लक्ष्मणे च 'सत्यम्' [ रामचन्द्रे सत्यनिष्ठा ] 'शीलं' च चारितम् च [ सीतायाम् शीलम् चरितोत्कर्षः पातिब्रत्यम् इत्यर्थः ] एवं 'भक्तिश्च' सेवा च [ लक्ष्मणे भक्तिः भ्रातृभक्तिः—आट्ट सेवा ] । विग्रहवत् सूक्तिं परिग्रहम् विधाय इव स्थितम् । तथाहि सत्यं नाम सूक्तिं परिग्रह्य रामचन्द्रे तिष्ठति । स हि सत्यस्य प्रतिसूक्तिः । एवं सीता शीलस्य तथा लक्ष्मणस्य भक्तिः । रामो सत्यस्वरूपो परमात्मा, सीता प्रकृतिर्वा विष्णुमाया, लक्ष्मणो परमात्मसेवको जीवात्मा । स हि मायामाश्रित्य एव भक्ता परमात्मानम् अनुगच्छति ॥ ततः रामः सीता लक्ष्मणश्च इत्येव युक्तः क्रमः रामायणे तथात्रापि निर्दिष्टः ।

### Notes

1. आश्रमपदे—अधि' ७मी । आश्रमस्य पदम् स्थानमिति इतत् ।
2. महायशः—महत् यशः यस्य स इति बहु । It qualifies Ram and should be made to qualify Sita and Lakshman as well.
3. विग्रहवत्—विग्रहः सूक्तिः । स अस्य अस्ति इति मतुप्; neuter because शीलम् is neuter; and so is सत्यम् । or सामान्ये नपुंसकम् । or see our Prose. It should be made to qualify all the three; thus स वं विग्रहवत्, शीलं विग्रहवत्, भक्तिश्च विग्रहवती स्थिता । In this case or construction स्थिता may be the reading here

भरतः—तेन हि स्थापयताम् रथः ।

सूतः—यदाज्ञापयति आयुषान् । ( तथा करोति ) ।

भरतः—( रथादवतीर्थं ) सूत ! एकान्ते विश्रामय अश्वान् ।

सूतः—यदाज्ञापयति आयुषान् ।



ভরতঃ—ভোস্তাত ! নিবেদ্যতাম্ নিবেদ্যতাম্ ।

সূতঃ—কুমার ! কিমিতি নিবেদ্যতে ।

ভরতঃ—রাজপুত্রায়াঃ কৈকেয়াঃ পুত্রো ভরতঃ প্রাপ্ত ইতি ।

সুমন্তঃ—কুমার ! অলং গুরুজনাপবাদম্ অভিধাতুম্ ।

ভরতঃ—সুহৃৎ, ন ন্যায্যম্ পরদোষম্ অভিধাতুম্ । তেন হি  
উচ্যতাম্ ইচ্ছাকুকুলন্যঙ্কম্মতো ভরতো দর্শনমভিলষতীতি ।

Bh.—Then, please, stop the car.

Suta.—As the long-lived one commands (does so).

Bh.—(Alighting from the car) Ho charioteer ! get the horses rest aside.

Suta.—As the long-lived one orders.

Bh.—Inform please inform (me to Ramchandra).

Su.—Prince, what (or how) shall I inform him ?

Bh.—(Inform him that) Bharat, the son of throne-greedy Kaikeyi has arrived.

Sumantra.—Prince what is the use (no need) of speaking demerits (infamy) of a superior one.

Bh.—Quite so ! (Right indeed) ; it is not proper to speak the demerits of others ; then please inform him that Bharata the bane of the line of Ikshvaku seeks an interview.

Beng. ভরত—তাহা হইলে রথ স্থাপিত করুন ( বা থামান ) ।

সূত—আমুখানের যেরূপ আদেশ । ( তাহাই করিলেন ) । ভ—( রথ হইতে নামিয়া ) সারথি ! নিভৃত স্থানে অশ্বগুলিকে বিশ্রাম করান ।

সূত—আমুখানের যেরূপ আজ্ঞা । ভ—সূত ! ( আমার আগমনবার্তা রামচন্দ্র সমীপে ) বিজ্ঞাপিত করুন । বিজ্ঞাপিত করুন । সূত—কুমার ! কি বিজ্ঞাপিত করিব ? ( or কিভাবে জানাইব ? ) ভ—রাজ্যবুদ্ধি

কৈকেয়ীর পুত্র ভরত আসিয়াছে (এইরূপ আশা)। অতঃ—কুশার! গুরুজনের অপবাদকাহিনী বলিয়া কি হইবে। ড—ঠিক! অপরের দোষ বলা উচিত নয়। তবে মুন যে ইক্ষাকুলকলঙ্ক ভরত দর্শনাভিনাষী।

Tika.—‘স্বাখ্যতাম্ রথ: তথা’ অব রথং স্থগিতং কুরু। ‘নিবেদ্যতা তথা’ সম আগমনবার্ণাণাম্ রামচন্দ্রায় বিজ্ঞাপয়তু ভবান্ [সম্মুখী অব দ্বিক্টি:]। ‘রাব্যলুপ্যায়া:’ রাজপল্লীমবস্থা:। ‘গুরুজনাপবাদম্’ গুরুজনস্য পূজনীয়ায়া: মাতু: অপবাদম্ দোষম্ অভিধাতুম্ কথয়িতুম্ অলম্ প্রযোজনং নাস্তি। [‘অলংঘ্যে তু মুণ: প্রয়োগ: আৰ্ণংব ইতি প্রাগুক্তম্’]। সুষ্ঠু সাধু কথিতং তথা। ন্যাখ্যম্ এতন্ ভবিতং ন ভবতি। ‘ইক্ষাকুলকলঙ্কভূত:’ ইক্ষাকুলস্য ন্যঙ্কভূত: কলঙ্কস্বরূপ:; নিগ্গষ্টম্ অঙ্কম্ ইতি ন্যঙ্কম্ তত্ ইব, বা ন্যঙ্কেন তল্যম্ ইতি ন্যঙ্কভূতম্ (নিত্যসমাস:)। নিগ্গষ্টাঙ্কতল্য:। ‘অভিলষতি’ কাংক্ষতি।

### Notes

1. শিখাময়—বি + যম + ণিচ্ + লোট হি। ‘মিতাংকল:’ ইতি সূত্রে অবস্থিতবিভাষাশ্রয়জ্ঞাত অব দ্রুতী ন ইতি প্রাগুক্তম্।
2. নিবেদ্যতাম্—নি + বিদৃ + ণিচ্ + কস্ ণি তম্ (লোট)।
3. প্রাপ্ত—প্র + আপ্ + ক্ত কৰ্ণি; হারদেশ্ প্রাপ্ত: = আগত:।
4. গুরুজনাপবাদম্—গুরু: এব জন ইতি কস্ ধা। তস্য অপবাদকমিতি হতত্।
5. অভিধাতম্—অভি + ধা + তম্। “অলংঘ্যে: প্রতিষেধ্যো: প্রাচা জ্ঞা”; ইতি সূত্রে অলংঘ্যে জ্ঞাপ্রত্যয়: যুক্ত: সয়াত্।

But to use তু মুণ instead of জ্ঞাচ্ is an idiom peculiar with Bhasa only. See ante also.

‘সুষ্ঠু—অব্যয়ম্,’ Construe পরদোষনমিধাতু’ (ময়া) ন ন্যাখ্যম্ ইতি সুষ্ঠু ভবতি। এতৎ ময়া অনभिषेधम् = ময়া অভিধাতুম্ ন্যাখ্যম্; for a Similar use compare—“সেব ন্যাখ্যা ময়া সৌখ্যিতু ভবত:”—Rag. II. 55.

7. न न्याय्यम् परदीपम् अभिधातुम्—construe मया परदीपमभिधातुम् न न्याय्यम् ; here तुमुन is used in connection with असार्थे understood ; न्यायम् is adverb modifying the verb understood.

8. इच्छाकुकुलस्यङ्गभूतः—adj. to भरतः । इच्छाकीः कुलमिति इतत् । निज्जटम् अङ्गम् इति प्रादि । इच्छाकुकुलस्यङ्गमिति इतत् । तदिव or तेन तुल्यम् इति तुल्यार्थे भूतप्रयोगः नित्यस्य समासः, etc ; इच्छाकुकुलकलङ्कस्वरूपः इत्यर्थः ।

सुमन्त्रः—कुमार ! नाहमेवं वक्तुम् समर्थः । अथ पुनर्भरतः प्राप्त इति ब्रूयाम् ।

भरतः—न न । नाम केवलमभिधौयमानमस्तुतप्रायश्चित्तमिव मे प्रतिभाति । किम् ब्रह्मघ्नानामपि परिण निवेदनम् क्रियते ? तस्मात् तिष्ठतु तातः । अहमेव निवेदयिष्ये । भोः भोः निवेदयताम् तत्रभवति पितृवचनकराय राघवाय ।

Su.—Prince ! I am unable to speak like that. Then— I should say that Bharat has arrived ?

Bh.—No ! no ! meseems that utterance of the mere name of mine will not atone (for my sin). Do killers of Brahmans introduce themselves through others ? Therefore ! noble sir ! stop please. I shall inform my arrival (i. e. introduce myself) ; oh ! (who is here ? ), please inform the venerable Ramchandra who is obedient to his father's command.

Beng.—**সু**—কুমার ! একথা বলিতে পারিব না । তবে বলিব যে ভরত এসেছেন । ভরত—নানা গুণু নাম বলিলে আমার প্রারশ্চিত্ত করা হইল না এইরূপ মনে হইতেছে । ব্রহ্মহত্যাকারীদের পরিচয় প্রদান কি অপরের দ্বারা হয় ? অতএব তাত ! আপনি ধামুন । আমিই

निवेदनं करिषु । के आह्वन, पित्र् आञ्जानाणी पूजनीयं रागचक्रक  
जानान ।

Tika.—केवलं नाम विशेषणवर्जितं मे नाम, अभिधीयमानम् कथ्यमानम् ।  
'अकृतप्रायश्चित्तम्' आत्मदोषस्य अख्यापनात् अनाचरितम् ( अनुष्ठितम् ) प्रायश्चित्तम्  
पापनाशकं कृत्यम्, आत्मदोषप्रख्यापनरूपम्, यत्र तादृशम् । मद्दीक्षाख्यायकं विशेषण  
वर्जयित्वा उच्चारितं खलु मे नाम अनाचरितप्रायश्चित्तमिव मे प्रतीयते इत्यर्थः—आत्म-  
ख्यापनमपि प्रायश्चित्तमिति स्मृतिशास्त्रे कथितम् । प्रतिभाति = प्रतीयते । [ननु सुमन्तः  
खलु तादृशभावेन भरतस्य नाम उच्चारितुम् नाभिलषति चेत्—तत्र “किम्” इत्यादिना  
उत्तरं पठति] । ब्रह्महत्याकारिणः खलु नैव परमुखिन आत्मपरिचयम् प्रददते अहमवि-  
तेषाम् इव पापम् आचरितवान्, तस्मात् हे सुमन्त त्वमत्र तिष्ठ, अहं स्वयमेव आत्मनः  
आनमनवात्ताम् विज्ञापयिष्यामि । भोभोः !—कोऽत्र तिष्ठति ? यो हि तिष्ठति स  
रामचन्द्राय निवेदयतु [ सम्प्रदाने षष्ठी ] । कौटुशाय ?—‘पितृवचनकाराय’ पिताञ्जा-  
पालिने । ननु किं निवेदयिष्यति ? श्लोकेन अस्य उत्तरं पठति ।

### Notes

1. नाम—The base is नामन् here meaning name ; subj. to  
प्रतिभाति ।

2. अभिधीयमानम्—अभि + धा + शानच् कर्मणि ; adj. to नाम ।

3. अकृतप्रायश्चित्तम्—न कृतमिति नञतत् ; अकृतं प्रायश्चित्तं यत्र तादृशमिति  
वङ् ; adj. to नाम । प्रायः इति तपः उच्यते, चित्तं तस्य विशेषणम् । Thus  
प्रायश्चित्तम् = प्रायश्चित्तम् with सुङ्गागम by “प्रायस्यचित्तिचित्तयोः” ।

4. प्रतिभाति—प्रति + भा + षट्ति appears.

5. ब्रह्मघ्नानां—निवेदनमिति कृतप्रत्ययान्तशब्दयोर्ने कर्मणि ङीष् । ब्रह्म +  
ङ् + टक् or क कर्त्तरि (see ante Act I under शत्रुघ्न P. 64 ) ।

6. निवेदनम्—नि + विद् + णिच् + लुट् ; उक्तं कर्मणि १मा ।

7. पितृवचनकाराय—adj. to राघवाय । पितृवचनम् इति इतत् ; तत्  
करोति इति उपपदतत् ; पितृवचन + क् + ट कर्त्तरि ताच्छीष्ये ।

निर्घृण्य कृतमस्य प्राकृतः प्रियसाहसः ।

भक्तिमानागतः कश्चित् कथं तिष्ठतु याविति ॥ ५ ॥

Prose.—निर्घृण्य कृतमस्य प्राकृतः प्रियसाहसः भक्तिमान् कश्चिदागतः । कथम् ( सः ) तिष्ठतु यातु इति ।

Eng.—A certain cruel, ungrateful, inglorious and rash person but a devoted one has arrived. Will he wait or go away ?

Beng.—निर्घूर, कृतम, नीच एवं उद्धृत्याग्रिअ अथच भक्तिमान् कोन बाक्ति आगिराहे । से कि दौड़ाईवे ना ठगिरा बावे ।

Tika.—‘निर्घृणः’ निष्ठुरः ( पव ) ‘कृतमस्य’ अकृतमस्य ‘प्राकृतः’ नीचः ‘प्रियसाहसः’ औद्धत्यप्रियः क्रूरकर्मप्रियः ( तथापि ) ‘भक्तिमान्’ रामे प्रीतिमान् ‘कश्चित् जनः आगतः’ रामस्य दर्शनाभिलाषी सन् अत्र उपस्थितः । कथं किम् स तिष्ठतु—दर्शनं लप्स्यति इति आशया अत्र किं स स्थास्यति ? ‘यातु’ इति तत्र दर्शनं न तेन लप्स्यति इति विज्ञाय स स्थानात् अस्मात् प्रतिष्ठताम्—[ इति हि अत्र अवस्थायिजन ? रामचन्द्राय त्वं निवेदय ] ॥ “न नामयङ्गं कुर्यात् कृपणस्य गुरोस्तथा अभिशप्तस्य पत्रास्य मातापित्रोर्विशेषतः” इति अभिशप्तस्य नामयङ्गम् निषिद्धम् । भरतस्तु आत्मानम् अभिशप्तं मन्यते इति “कश्चित्” इत्यनेन स्वपरिचयं प्रदत्तं ।

#### Notes.

1. निर्घृणः—निरस्ता घृणा दया यस्य स इति बहु ।
2. कृतमः—कृतम् ( उपकारम् ) इति इति उप-दत्तम् । कृत + कृन् + टक् or क कर्त्तरि । See ante.
3. प्रियसाहसः—प्रियं साहसं यस्य स इति बहु । पक्षे साहसप्रियः by “वा प्रियसा” । चौथ्यम् मरहत्या, परदारहरणम् इत्यादीनि क्रूरकर्माणि खलु “साहसम्” इति संज्ञया अभिधीयन्ते ।
4. तिष्ठतु, यातु—प्राप्तकाले खोट ।

( ততঃ প্রবিশতি রামঃ সীতালক্ষ্মণাভ্যাম্ )

রামঃ—( আকণ্ঠ্য সহর্ষম্ ) সৌমিত্রে ! কিং শৃণোষি ? অযি  
বিদেহরাজপুত্রি ! ত্বমপি শৃণোষি ?

Eng.—(Then enter Ram with Sita and Lakshman).

Ram.—(Having Heard, with joy) Son of Sumitra ! have  
you heard ! Daughter of the king of Videha ! have you too ?

Beng.—(অনন্তর সীতা ও লক্ষ্মণসহ রামের প্রবেশ) রাম (ভরতের  
কণ্ঠস্বর শ্রবণ করিয়া সহর্ষে) সৌমিত্রি, তুমিও কি। বিদেহরাজ-  
নন্দিনি। তুমিও শুনিয়াছ কি ?

#### Notes

1. সীতালক্ষ্মণাভ্যাম্—অত্র গম্যমান (understood) সহর্ষব্দযোগে ইয়া।
2. বিদেহরাজপুত্রি—vocativecase. বিদেহানাং রাজা ইতি ইতৎ ; সমাসান্ন  
by the rule—রাজহঃসন্ধিষ্যৎ। তস্য পুত্রী ইতি ইতৎ।

কস্যাসৌ সদৃশতরঃ স্বরঃ পিতৃমৈ

গাম্ভীৰ্য্যাত্ পরিভবতৌব মেঘনাদম্।

যঃ কুৰ্ব্বন্ মম হৃদয়স্য বম্ভুশঙ্কাম্

সঙ্কেহঃ স্মৃতিপথমিষ্টতঃ প্রবিষ্টঃ ॥ ৬ ॥

Prose.—পিতৃমৈ সদৃশতরঃ কস্য অসৌ স্বরঃ, যঃ গাম্ভীৰ্য্যাত্ মেঘনাদং পরি-  
ভবতৌব। ( অথ যঃ ) সঙ্কেহঃ ( সন্ ) মম হৃদয়স্য বম্ভুশঙ্কাম্ কুৰ্বন্ ইষ্টতঃ স্মৃতি-  
পথম্ প্রবিষ্টঃ।

Eng.—Whose is this voice that resembles much the  
voice of my father and that beats the roaring of the cloud  
in (point of) gravity ; affectionate as it is, it had desirably  
entered my ear giving rise to the belief that it comes from  
one favourable unto me.

Beng. এ কর্ণস্বর কাহার? এবে অনেকখানি আমার পিতারই কর্ণস্বরের তুল্য; এ যে গান্ধীর্ষ্যে মেঘধ্বনিকেও হারাইয়াছে। শ্বেহময় এই স্বর আমার হৃদয়ে “এ আমার বন্ধু” এই ভাব জাগাইয়া আকাঙ্ক্ষিত ভাবেই আমার কর্ণকূহবে প্রবেশ করিয়াছে।

Tika.—‘পিতু: সৌ’ মম জনকস্য দশরথস্য ‘সহশতর:’ অতিশয়ৈন তুল্য: ‘অসৌ’ অধুনাৈব ময়া স্মৃত: ‘স্বর:’ কণ্ঠধ্বনি: ‘কস্য জনস্য ভবতি’ ইতি। (য: স্বর:) ‘গান্ধীর্ষ্যাত্’ হিতৌ: গান্ধীরল্যাত্ মন্দ্রল্যাত্ ‘মৈঘনাদং’ জলদশব্দম্ ‘পরিভবতি’ তিরস্করোতি ইব ইত্যহমুত্প্রেচ্চি, জলদধ্বনেৰপি গান্ধীরতর: কস্য অসৌ কণ্ঠরব: যৌ সৌ পিতুরেব ধ্বনিম্ অনুকারীতি ইত্যর্থ:। ‘য: স্বর: সম্বোধ:’ দ্বিগ্ধ: স্বহৃদময়: ইত্যর্থ: সন্ “মম হৃদয়স্য বন্ধুশব্দাম্” অস্য ধ্বনিরুচ্চারয়িতা সৌ বন্ধুরেব ন খলু শত্ৰু: ইতি সম্ভাবনাম্ ‘কুবন্’ জনয়ন্ ‘দৃষ্ট:’ অমিলষিতলেন আকাজ্জ্বলিত ইতি মূল্য ‘স্মৃতিপথ’ কাণ্ডকৃৎ প্রবিষ্ট: আগত:। অস্য স্বরস্য দ্বিগ্ধলং কথয়তি—যত্ অস্য উচ্চারয়িতা সৌ বন্ধুৰ্ভবেৎ এব’ চ অয়ং স্বরৌ ময়া বাঙ্খিত: সন্ (কাণ্ড্যমান: সন্) মম শ্রবণম্ আগত: ইতি ভাব:।

### Notes

1. সহশতর:—অয়ম্ অনযৌরতিশয়েন সহশ: ইতি তরপ্। Here the comparison is between the voice of Bharat and any other voice; thus the comparison is rather a mental one.

2. গান্ধীর্ষ্যাত্—হিতৌ ধ্রুসী; যদ্বা গান্ধীর্ষ্যমাশ্রিত্য ইতি ল্যপ্লতীপে ধ্রুসী।

3. মৈঘনাদম্—মৈঘস্য নাদস্তমিতি হ্রতপ্।

4. পরিভবতি—পরি + ভূ + লট্ তিপ। It means beats down.

5. ইব—It denotes উত্প্রেচ্চা (surmise) here = methinks, অহমুত্প্রেচ্চি; অব্যয়।

6. সম্বোধ:—স্বহৃদে ন সহ বর্তমান: য: স ইতি বহু; adj to য:।

7. বন্ধুশব্দাম্—obj. to কুবন্। শব্দা = সম্ভাবনা—আশা। বন্ধু ইতি শব্দা সহস্রপেতি সমাস:। Or বন্ধৌ: শব্দা, হ্রতপ্।

৪. ইষ্টত:—ইচ্ছ + ক্ত ভাবে। ইষ্টম্ অমিলখিতম্। তত: পশ্বমীস্থানে তস্।  
ইষ্টত: = ইষ্টাত্ ; ইষ্টত্বাত্ ইত্যর্থ:। হেতৌ প্রসৌ।

৯. স্মৃতিপথম্—স্মৃতি: শ্রবণস্য কণ্ঠস্য ইতি যাবত্ পন্থা: ইতি ইতত্। সমাসাক্ত  
by the rule 'ক্‌ত্বপূর্বধূ: পথ্যমানচে',; obj. of প্রবিষ্ট:।

লক্ষণ:—আর্য্য মমাপি খল্বেষ স্বরসংযোগো বন্মুজনবহু-  
মানম্ আবহতি। এষ হি—

ঘন: স্যষ্টো ধীর: সমদব্রুষমস্নিগ্ধমধুর:,

কল: কণ্ঠে বক্তস্যনুপহতসঞ্চাররমস:।

যথাস্থানম্ প্রাপ্য স্ফুটকরণনানান্নরতয়া

চতুর্ণাম্ বর্ণানামভয়মিব দাতুং ব্যবসিত: ॥৫॥

Prose—As in Tika below.

Eng. Lak.—Venerable sir, this voice also commands friendly feeling from me. Deep, grave and distinct as this voice is, it is affectionate and sweet like the sound of a bull in high spirits and at the same time it is indistinctly sweet at the throat ; properly touching the different vocal organs, and its various letters being distinctly pronounced, it is forceful in rising uninterruptedly in the heart, and it pledges, as it were the assurance of safety to the four castes.

Beng.—আর্য্য এই স্বর সংযোগ আমারও বন্ধুজনোচিত শ্রদ্ধা ( আদর ) জন্মাইতেছে। এই স্বর ঘন স্পষ্ট এবং গভীর। নদোন্মত্ত বুকের রবের ছাশ্ব শিথিলগভীর এবং কর্ণদেশে অব্যক্ত মধুর ( এই স্বর )। বষাঘ উচ্চারণ স্থানে অভিব্যক্ত ও ইঞ্জিয়রাজিরদ্বারা পরিস্ফুটরূপে উচ্চারিত হইয়া এবং হৃদয়দেশে অপ্রতিরুদ্ধ গতিদ্বারা বেগবান্ হইয়া চতুর্ভুজের অভয় প্রদানে যেন উত্তত হইয়াছে।



Tika.—एष खरः कौटुशः इति तं वर्णयति । अन्यतः—एष हि 'धनः' गभीरः, स्पष्टः ( सुश्राव्यः ) धीरः' गम्भीरश्च । 'समदह्वमस्त्रिधमधुरः'—समदमत्तस्य घण्टस्य खर इव स्त्रिधः सरसः तथा मधुरः हृदयश्च । एवं च स नादः 'कण्ठेकालः' कण्ठदेशे उत्पत्तिसमकाले एव इत्यर्थः 'कालः' अव्यक्तमधुरः । अपि च अयम् ध्वनिः 'यथास्थान' वर्णानां कण्ठतालुप्रसूतीनि यानि यानि उच्चारणस्थानानि वर्त्तन्ते तानि यथायथरूपेण 'प्राप्य' संस्पृश्य 'स्फुटकरणनानाचरतया' स्फुटम् स्पष्टं करणम् इन्द्रियं लक्षणावल्या इन्द्रियप्रयत्नः येषाम् तादृशानां नानाचराणाम् विविधानां वर्णानाम् भावः तेन हेतुना । (विविधाः खलु वर्णाः बाह्यप्रयत्नेन तथा आभ्यन्तरप्रयत्नेन च स्फुटमुच्चारिताः—तेनैव हेतुना प्रयत्नश्च तादृश इति स सिद्धान्तकौस्तुभ्याम् वर्णप्रकरणे द्रष्टव्यः) । [ यतः सर्वेषु एव वर्णेषु उच्चारणकाले प्रयत्नः स्फुटः—अतएव ] 'वक्षसि' हृदयदेशे भावप्रकाशकस्य खरस्य उत्पत्तिस्थले इत्यर्थः 'अनुपहतः' केनापि विघ्नेन इन्द्रियदोषेण वा अप्रतिरुद्धः 'सञ्चाररभसः' गतिवेगः—वचनदेशात् मुखद्वारेण निर्गमनं यावत् केनापि इन्द्रियदोषेण अस्पष्टः एष खरः इति भावः [तथाचीत्तं पाणिनीयशिक्षायाम्— "आत्माबुद्ध्या मनोयुङ्क्ते विवक्षया । मनः कायाग्निसाहजन्तं स प्रेरयति मारुतम् । मारुतस्तूरसि खम् मन्त्रं ( ध्वनिं ) जनयति खयम्...कण्ठे मध्यम् वैष्टभानुगम्... सीदीर्घीं मूर्ध्नि अभिहतो वक्त्रमापद्य मारुतः वर्णान् जनयति... ।"] 'चतुर्णाम् वर्णानाम्' ब्राह्मणादिचातुर्वर्ण्यस्य 'अभयं दातुम् विपदः परित्रातुम् व्यवसितः' कृतप्रयत्नः इव इत्यहमुत्प्रेक्षे । ईदृशं खलुतेजोद्वयोयम् खरः—यत् मनो अयम् चातुर्वर्ण्यस्य अभिरचणे उद्यतस्तिष्ठति इति भावः । शिखरिणीवृत्तम् ॥

### Notes

1. Compare—"अविज्ञातेपिवन्धौ बलात् प्रज्ञादतेमनः" and "विमलं कलुषीभवश्चेतः कथयतेऽव हितैषिणं रिपुं वा"—Bharavi. A friend's sight or sound make him speak as such.

2. समदह्वमस्त्रिधमधुरः—समदेन ( high spirit ) सहवर्त्तमानः यः सः इति समदः बहु । समदः ह्वमः इति कर्मधा । समदह्वम इव ( लक्षण्या समदह्वमस्य खर इव ) स्त्रिधमधुरः इति उपमानसमासः । स्त्रिधस्यासौ मधुरश्चेति कर्मधा ।

३. यथास्थानम्—यथोचितं स्थानमिति शाक-पार्थिवादित्वात् समासः । Obj. to प्राप्य ।

४. स्फुटकरणनानाचरतया—स्फुटानि सुस्पष्टानि करणानि इन्द्रियप्रयत्नः येषां तानि इति बहु । नाना अक्षराणि इति कर्मधा, सहस्रानि वा । स्फुटकरणानि नानाचराणि यस्मिन् तत् इति बहु । तस्य भावः इति तत्प्रत्ययः । तथा-इति द्वेती द्वितीया । Construe—स्फुटकरण-नानाचरतया वचसि अनुपहतसञ्चाररभसः ।

५. अनुपहतसञ्चार-रभसः—&adj. to स्वरः । सम् + चर् + वञ = सञ्चारः सञ्चलनम् । तव यः रभसः (वेगः) इति सुप्सुपा । उप + हन् + क्त = उपहतः । न उपहतः इति अनुपहतः नञतत् । अनुपहतः सञ्चाररभसः यस्य स इति बहु । Panini also in his Siksha writes—"वर्णाः प्रयोक्तव्याः नाव्यक्ता न च पीडिता ।" The passage of sound through the chest etc. should be free unobstructed and smooth.

६. व्यवसितः—वि + अव + सी + क्त कर्त्तरि । उद्यतः इत्यर्थः । Comp. "मातुं लोकान् इव कायवान् अस्त्रवेदः" "धृतमिव शरीरं ब्रह्मकोषस्य गुप्तैः" &c. in Bhavabhuti.

Remark—Bharata's भक्ति make him look upon Rama as a divinity (दैवतं परमं मम—sl. ३), and Rama is सत्य incarnate (as Sumantra says here), so also भरत is भक्तिमान् on राम (sl. ५). And Bharata is also like राम (रामसदृशेन पथा प्रयाति), so his sound made Rama think him as his वत्स, ।

रामः—सर्वं था नायमवान्धवस्य स्वरसंयोगः । क्लेदयतीव मे हृदयम् । वत्स लक्ष्मण ! दृश्यताम् तावत् ।

लक्ष्मणः—यदाज्ञापयति आर्यः । ( परिक्रामति ) ।

भरतः—अये कथं (? अहो कष्टं) न कश्चित् प्रतिवचनं प्रयच्छति । किन्तु खलु विज्ञातोऽस्मि कैकय्याः पुत्रो भरत प्राप्त इति ।

लक्ष्मणः—( विलोक्य ) अये आयर्षो रामः । न न—रूप-  
सादृश्याम् ।

Eng.—Ram.—At any rate it can not be an unfriendly voice (or It cannot be the voice of an opponent), for it sweetens (touches) my heart. My darling Lakshmana ! Just see !

Lakshman—As your respected self commands. (walks round).

Bharat—Alas ! How does no one make any reply ? Is that they have recognised me as the son of Kaikeyi (or they know the son of Kaikeyi has arrived).

Lakshman—(having seen) well ! it is venerable Rama ! Oh—no no, there is similarity of person.

Beng.—राम—যে দিক্ দিগে হোক না কেন এটা কোন অমিত্রের  
কণ্ঠস্বর নয়—( কেননা ) ইহা আমার হৃদয়কে আর্দ্র করিতেছে ।  
বৎস লক্ষ্মণ ! দেখিয়া আইস । লক্ষ্মণ—আর্ষের যেরূপ আদেশ ।  
( পরিক্রমণ করিতে লাগিলেন ) । ভরত—অহো ! কেহই যে কোন  
উত্তর দিতেছেন না ? তবে কি কৈকেয়ীর পুত্র ভরত আসিয়াছে  
এই ভাবেই আমাকে ইহার। জামিয়াছেন । লক্ষ্মণ—( অবলোকন  
করিয়া ) একি আর্ষ্য রাম ! না না এ যে শুধু রূপগত সাদৃশ্য ।

Tika.—‘ক্লদযানি’ ক্লিত্ব কৰোতি, ‘আর্দ্র’ কৰোতি, সরস’ সৃষ্টি ইতি ভাবঃ ।  
‘প্রতিবচন’—প্রত্যুত্তরম্ । প্রত্যুত্তরমপ্রাপ্য আশঙ্কতি—কিন্তু ইত্যাদিনা । অর্থমর্থঃ  
—“তয়া খলু কৈকেয়া भरतस्य क्लृते अर्द्धं राज्यात् निर्वासितः—तस्याः एव पुत्री  
भरतः अत्र आगतः । नूनम् तस्य मनसि पापं वर्तते अतएव तस्या वचनस्य  
प्रतिवचनं न दातव्यम्”—इत्येव विविच्य किं न रामः, अन्यः कश्चिद्वा न मे वचनस्य  
उत्तरं ददाति ॥ ‘रूपसादृश्याम्’ रामस्य रूपेण सद् अस्या आगन्तुकस्य सादृश्यं वर्तते ।

## Notes

1. क्लिद्यति—क्लिद + णिच् + क् + लट्, ति ।

2. Remark—Here all editors read कथम् in Bharata's speech, but we suggest कष्टम् here to improve the pathos of Bharata's mind and to bring better dramatic effect.

3. रूपसादृशम्—रूपस्य सादृशमिति हतत ॥

N.B.—Due to the similarity of Bharata's persons etc with Rama, Lakshman became astounded; in the next moment he corrected his error in the next sloka.

सुखमनुपमं त्वार्यास्याभं शशाङ्कमनोहरं  
मम पितृसमं पीनं वक्षः सुरारिशरक्षतम् ।  
दुःप्रतिपरिवृतस्तेजोराशिर्जगत्प्रियदर्शनो  
नरपतिरयं देवेन्द्रो वा स्वयं मधुसूदनः ॥ ८ ॥

Prose.—( अस्य ) सुखम् तु आर्यास्याभम् शशाङ्कमनोहरम् अनुपमम् ( भवति ) । ( अस्य ) पीनं वक्षः सुरारिशरक्षतम् मम पितृसमम् ; दुःप्रतिपरिवृतः जगत्प्रियदर्शनः अयं तेजोराशिर्नरपतिर्वा देवेन्द्रो वा स्वयं मधुसूदनो वा ।

Eng. His face bears the very radiance of venerable Rama's—it is lovely like the moon's and unparalleled ; his wide chest resembles that of my father, pierced by the arrows of the enemy of Indra ; is this heap (mass) of majesty encircled by radiance and appearing agreeable (pleasing) to the (people of) the world, the ruler of men or gods, or the killer (destroyer) of the demon Madhu (Madhusudan—) himself ?

Beng.—ईहार मुखानि ठिक आर्या रामचन्द्रेर मुखेर आभाबुद्ध ;  
छन्देर आर्य मनोहर एवं तुलना रहित । ईहार विशाल बक्काङ्गल ईन्द्र-  
रिपुशरैर्विष्कृत आमार पितार बक्केव आर्य । ह्यतिमङ्गित जगत्-  
निवासीर प्रियदर्शन एही तेजोराशि कि नरपति अथवा सुरपति अथवा  
अमर मधुसूदन ।

Tika.—रूपसादृश्यात् विवक्ष्यतीति—‘अस्य’ नम पुरतः स्थितस्य (भरतस्य इत्यर्थः)  
‘सुखम् तु आर्यास्याभम्’ आर्यास्य रामचन्द्रस्य यत् आस्यम् सुखम् अस्य आभा इव  
आभा यस्य तादृशम् । अस्य सुखस्य कान्तिस्तु रामवदनस्य कान्तिं विभक्तिं इत्यर्थः ।  
इति रामेण सह अस्य रूपसादृश्यात् । ( अपि च अस्य सुखम् ) शशाङ्कमनोहरम्  
—चन्द्र इव अभिरामम् । ( तथा ) ‘अनुपमम्’ उपमारहितम्—अतुलनीयम्  
इत्यर्थः । ( एवं च अस्य ) पीनं स्थूलम् विशालमिति यावत् वक्षः ‘सुरारि-शरक्षतम्’  
सुराणां यीश्रिः शम्भुरासुरः—येन साकं दशरथः विगृहीतवान् तस्य शरैः बाणैः क्षतम्  
आहतम्, तथा आघातेन जनितं व्रणचिह्नम् मम पिठसमं मनः पितुः दशरथस्य  
वक्षसः तुल्यम् । ( तथाहि ) ‘दुःखिपरिवृतः’ सर्वतः दीप्तिमण्डितः जगत्प्रिय-दर्शनः  
जगद्वासिनाम् प्रियमूर्तिः ‘अयम् तेजोराशिः’ तेजसः पुङ्गवः तेजसः पुञ्जीभूतविद्योऽयम्  
जनः इत्यर्थः नरपतिर्नरनाथो वा भवेत् देवेन्द्रो वा सुरनाथो वा भवेत्—स्वयं  
मधुसूदनो वा मधुहन्ता सर्वलोकेश्वरो विष्णुर्वा भवेत् । हरिणीवृत्तम् ॥

### Notes

1. आर्यास्याभम्—आर्यास्य आस्यम् ( सुखम् ) इति इतत् । तस्य आभा । सा  
इव आभा यस्य तदिति बहु—by “सद्यमुपमानपूर्वस्य उत्तरपदलोपशब्दकृत्यः” ।  
Adj. to सुखम् ।

2. शशाङ्कमनोहरम्—adj. to सुखम् । हरति इति हरः । हृ + अच्  
कर्त्तरि । मनसी हरः मनोहरः इति इतत् । शशः अङ्कः ( अङ्गुली वा ) यस्य स इति  
बहु— । शशाङ्क इव मनोहरम् इति उपमानसमासः ।

3. सुरारिशरक्षतम्—सुराणाम् अरिः इतत् । तस्य शरः—इतत् । तेन

चतमिति इतत् । The constructions are not fully explicit here ; it runs thus सुरारिशरच्चतं यत् सम पितृवच्चः—तेन समम् अस्य पौनं वच्चः । This word may be taken as an adj. to वच्चः—the constrction being अस्य सुरारिशरच्चतं पौनं वच्चः सम पितृसमः ; but in that case the adjective cannot justify itself—because the chest of Bharat was never सुरारिशरच्चतं—whereas the breast of Dasarath was such. So we construe as in our Prose.

4. दुःखति-परिहृतः—दुःखत्या परिहृतः इति इतत् ; adj. to तेजोराशिः ।

5. जगत्प्रियदर्शनः—प्रियं दर्शनं यस्य स इति प्रिय-दर्शनः । बहु— । पक्षे दर्शनप्रियः by the rule “वा प्रियस्य” । जगतां प्रिय-दर्शनः इति इतत् ; or first compound जगताम प्रियम्, then तादृशं दर्शनं यस्य स इति ; adj. to तेजोराशिः ।

6. तेजोराशिः—तेजसः राशिरिति इतत् ।

7. नरपतिः—नराणां पतिरिति इतत् ।

8. देवेन्द्रः—देवानाम इन्द्र इति इतत् &c.

9. मधुसूदनः—मधोः ( मधुदैत्यस्य ) सूदनः इति इतत् । सूदयति इति सूदि + लुग + कर्त्तरि । यद्वा-मधुसूदनशब्दस्य विशिष्य नन्द्यादिपाठात् कर्त्तोपपदादपि [ लुगः ] लुगः । मधुं सूदयतीति मधु + सूदि + लुग कर्त्तरि or लुगट् । Note the climax here.

लक्ष्मणः—( सुमन्त्रं दृष्ट्वा ) अये तातः ।

सुमन्त्रः—अये कुमारो लक्ष्मणः ।

भरतः—एवं गुरुरयम् । आर्यम्, अभिवादये ।

लक्ष्मणः—एहोहि । आयुष्मान् भव । ( सुमन्त्रं वीक्ष्य ) तात ! कोऽत्रभवान् ?

Eng. Lak.—(Having perceived Sumantra). Here is the venerable Sir.

Sumantra—Oh ! here is Prince Lakshman.

Bharat—Well, he is my superior ; venerable one ! I salute thee.

Lakshman—Well come, come ! Live long. (Eyeing towards Sumantra) Sir, who is he ?

Beng.—लक्ष्मण (स्वमन्त्रके देखिया) ए ये तात । स्वमन्त्र—एही ये कुमार लक्ष्मण । भरत—ओ ए ये आमार पूज्य । आर्य, अतिवादन करि । लक्ष्मण—एस एस, दीर्घजीवी हउ । (स्वमन्त्रके देखिया) तात ईनि के ?

N. B.—Bhasa so Kalidasa makes Lak. senior to Bharat—See Intro.

Tika. & Notes—Easy

**सुमन्त्रः—कुमार !**

**रघोश्चतुर्थोऽयमजात् तृतीयः पितुः प्रकाशस्यतव द्वितीयः ।**

**यस्यानुजस्वम् स्वकुलस्य केतोस्तस्यानुजोऽयम् भरतः कुमारः ॥८॥**

Prose.—अयं रघोश्चतुर्थः अजात् तृतीयः तव प्रकाशस्य पितुः द्वितीयः । स्वकुलस्य केतोः (रामरूपस्य) यस्य अनुजस्वम् अयं (हि) तस्यानुजः कुमारो भरतः ।

Eng. Su—Prince, This is the fourth (in descent) from Raghu, third from Aja, and the second from your renowned father ; he is Prince Bharat, the younger brother of Ramchandra the pride of the family, to whom you are also the junior.

Beng.—हे कुमार ईनि (गुरुवरपरम्परार) रघु हईते चतुर्थ, अज हईते तृतीय, आर तोमार प्रसिद्ध पितृदेव हईते द्वितीय । स्वकुल-ध्वज रामचन्द्रेन तुमि अनुज—ईनिओ ताहारई अनुज कुमार भरत ।

**Tika.**—‘अयं रघोः चतुर्थः’ वंशस्य पुरुषपरम्परया ; रघोः प्रपौत्रः इत्यर्थः ।  
 अजात् तृतीयः—रघुपुत्रात् वंश-पुरुषपरम्परया तृतीयः ; अजस्य पौत्रः इत्यर्थः ।  
 ‘तव प्रकाशस्य’ प्रसिद्धस्य पितुः द्वितीयः पूर्व्ववत् पुरुष-परम्परायाम् एव द्वितीयः ।  
 तव पितुरेव पुत्रः इत्यर्थः । [ तर्हि कोऽयम् ? उच्यते— ] अयं हि ‘स्वकुलस्य’  
 आत्मकुलस्य रघुवंशस्य इत्यर्थः ‘केतोः’ ध्वजस्य जयपताकावत् गौरवस्थानस्य  
 इत्यर्थः यस्य रामचन्द्रस्य त्वम् अनुजः कनौयान् तस्यैव ( अपरः ) अनुजः कुमारः  
 भरतः ॥ उपेन्द्रवज्रावृत्तम् ॥

## Notes

1. प्रकाशस्य—प्रकाशते इति प्रकाशः पचाद्यच् । Or प्रकाशः अस्ति यस्य इति प्रकाश + अच् by the rule अश् आदिभोऽच, and hence meaning प्रकाश-शीलस्य = प्रख्यातस्य ; or better प्रकाशते अस्मात् इति प्र + काश् + चच् अपादानवाच्ये । प्रभवः उत्पत्तिस्थानम् इत्यर्थः । तव प्रकाशस्य पितुः = तव प्रभवस्य पितुः = यः पिता तव प्रभवः ( उत्पत्तित्यानं ) भवति तस्यैव इत्यर्थः ।

2. स्वकुलस्य—स्वं कुलं कर्मधा ; or स्वस्य कुलं इतत् ; तस्य ।

3. केतोः—“यस्य” इत्यस्य विधेयपदम् । केतु = flag.

4. अनुजः—अनु ( पश्चात् ) जायते इति अनु + जन् + ड कर्त्तरि ।

लक्ष्मणः—एह्ये हि इच्छाकुकुमार ! वत्स ! स्वस्ति (अस्तु ?)

आयुस्मान् भव ।

अमुरसमरदक्षैर्वज्रसंघृष्ट ( संघृष्ट ) चापै-

रनुपमबलवीर्यैः स्वैः कुलैस्तुल्यवीर्यैः ।

रघुरिव स नरेन्द्रो यज्ञविश्रान्तकोशो

भव जगति गुणानाम् भाजनं भ्राजितानाम् ॥ १० ॥

**Prose.**—अमुरसमरदक्षैः वज्रसंघृष्टचापैः अनुपमबलवीर्यैः स्वैः कुलैः  
 तुल्यवीर्यैः ( त्वम् ) यज्ञविश्रान्तकोशः स नरेन्द्रः रघुरिव जगति भ्राजितानाम्  
 गुणानाम् भाजनं भव ।



Eng.—You come, come here. Darling, may good betide thee, may you live long. Equally vigorous as you are with the king of your line who were expert in (waging) war against the demons, were holders of bows that came in conflict with the thunderbolt, and who were of matchless prowess and vigour, be you the receptacle of shining (glorious) virtues (merits) like that noted king Raghu who exhausted his treasury at the end of the Sacrifice he held.

Beng. लङ्गण—आईस ईकूकुलकुमार ब०स, आईस; मङ्गल होक, दीर्घजीवी ह०। असुरगणेश सहित संग्रामे दक्ष, बज्रेश सहित संघर्षकारक धनुष धारक, अतुलबलवीर्याशाली निजकुलेश नृपतिगणेश सदृश वीर्यावान् तूमि यज्ञांशे राजकोष निःशेषकारी प्रसिद्ध राजा रघुर् अगते उज्ज्वल गुणराजिर् आधार ह०।

Tika.—'असुरसमरदक्षः' असुरैः दैत्यैः साह्यं यः समरः संग्रामः तत्र दक्षैः कुशलैः। दशरथेन सह शस्त्रासुरस्य संग्रामो लक्ष्मीकृतः। वज्रैश्च इन्द्राद्यु-  
घिन अश्विना संघृष्टः प्राप्स्य घर्षः चापः धनुः येषां तादृशैः। येषां चापः वज्रैश्चापि साकं संघर्षं कृतवान् तादृशैः इत्यर्थः। अनेन राज्ञः दिलीपस्य यज्ञाश्वत्थरथकारणात् पुत्रराजेन रघुणा सह इन्द्रस्य संग्रामः लक्ष्मीकृतः। अतएव अनुपमबलवीर्यैः अतुलनीय शक्तिसामर्थ्यैः स्वैः आत्मीयैः कुलैः लक्ष्म्यादित्या आत्मकुलोत्पन्नैः रघुदशरथादि-  
भिर्दुःपैः तुल्यवीर्यैः समशक्तिः लभ्य यज्ञविश्रान्तकोशः स्वासुष्ठितस्य विश्वजितः यज्ञस्य अवसाने विश्रान्तः दानेन समाधिं नीतः वितरणेन ह्यर्थं गमितः इत्यर्थः कोशः कोषो वा धनागारं यस्य तादृशः स प्रसिद्धः नरेन्द्रो रघुरिव [ विश्वजिद्व्यागस्य सर्वस्वदक्षि-  
यात्वात् ] जगति 'भाजितागाम्' दीप्तिमताम् उज्ज्वलानाम् इत्यर्थः 'गुणानाम्' वीर्या-  
दातृत्वादीनाम् 'भाजनम्' आधारी सव'। मालिनीकृतम्।

### Notes

1. असुरसमरदक्षः—adj. to कुलैः। सुरविरोधी इति असुरः। विरोधार्थं नञ्जत; for diff. senses of नञ्, compare "तत्सादृश्यभावश्च तदन्यत्"

तदल्पता अप्रायस्तः। विरोधश्च नञर्थः। षट् प्रकीर्त्तिताः” । तेषां समरः इतत् । तत्र दक्षः तैरिति एतत् वा सुप्-सुपा । See Tika also.

2. वज्रसंसृष्टवायैः—वज्रेण संसृष्टः or संसृष्ट इति इतत् । तादृशः चापः येषां तैः बहु ; adj. to कुलैः । For the appropriate meaning of the epithet, see Tika. If the reading is संसृष्ट then it means मिलित come in contact, or दीप्तिमान् जातः ( cp “इन्द्रलोकावजयाय सृष्टः” in manorama).

3. अनुपमवल्लवीर्यैः—adj. to कुलैः । अविवक्ष्यमाना उपमा यस्य अनुपमम् बहु by “नञोऽस्त्रार्थानां बहुब्रीहिः वा चोत्तरपदलोपो वक्तव्यः” । वलं च वीर्यं च इति वलवीर्यं । इन्द्रसमासः । अनुपमे वलवीर्ये येषां तैरिति बहु । The king's of solar races were all great fighters.

4. तुल्यवीर्यैः—तुल्यं वीर्यं यस्य स इति बहु ; adj. to त्वम् ।

5. यज्ञविश्रान्तकोशः—यज्ञे ( यज् + नञ् = यज्ञः ) ( यज्ञान्ते ) विश्रान्तः सहस्रसुपा । वि + अम् + क्त कर्त्तरि, = विश्रान्त अवसितः इत्यर्थः । यज्ञविश्रान्तः कोशः यस्य स इति बहु । adj. to रघुः । Raghu performed विश्रजित् याग wherein he made दक्षिणा of all his riches. See ante and comp “तमध्वरे विश्रजिति निःशेषविश्राणितकोषजातम्” Rag. V.

6. नरेन्द्रः—नराणाम् इन्द्रः इति इतत् ; नरेषु इन्द्रः इति वा । नरः इन्द्र इव इति उपमितो वा । रघुः इत्यस्य विधेयपदम् ।

7. भाजितानां—भाज् + क्त कर्त्तरि । भाजते = शोभते । Qual. गुणनाम् ।

भरतः—अनुगृहीतोऽस्मि ।

ल—कुमार । इह तिष्ठ । त्वदागमनम् आयाय्य निवेदयामि ।

भरतः—आर्य्य ! अचिरमिदानीमभिवादयितुम् इच्छामि । श्रीघ्नं निवेदयाम् ।

ल—वाढम् । ( उपेत्य ) जयतु आर्य्यः । आर्य्य—

Eng. Bharat.—I have been obliged.

Lakshman—Prince ! wait a bit here ; I am reporting your arrival to venerable Ram.

Bhar.—Sir ! I want to salute him immediately. Quickly report this.

Lakshmana.—Yes ! ( having approached ) may you prosper sir ; Ho si .

Beng.—ভরত—আমি অল্পগৃহীত হইলাম। লক্ষণ—কুমার এখানে একটু দাঁড়াও। আমি তোমার আগমন আর্ধ্যকে জানাই।

ভরত—আর্ধ্য ! স্বরায় আর্ধ্যরামকে অভিবাদন করিতে ইচ্ছা করি। শীঘ্র জানান। লক্ষণ—আচ্ছা। ( অগ্রসর হইয়া ) আর্ধ্যের ভর হোক। আর্ধ্য—

Tika.—‘অমিবাদয়িতুন্’ প্রথাম্ বিধাতুন্। অচিরং শীঘ্রন্। জয়তু=সর্বোৎকর্ষেণ বর্জিতাম্।

### Notes

1. আর্ধ্যায়—সম্মদানে চতুর্থী by the rule “ক্রিয়ায যনমিপ্রতি সৌপি সম্মদানন্—“This is মাষ’s view. But acc. to Vritti, সম্মদানন্ here comes by the varttika “ক্রিয়ায়হ্ণনপি কসংখ্যন্”। Nagesha and others restrict this varttika “ক্রিয়ায়হ্ণনপি—” to অকসংক roots and some of them wish to parse such cases also as কসংখি ঃর্থে by the rule “ক্রিয়ার্থোপপদস্য চ কসংখি স্থানিনঃ”। Thus আর্থে প্রীণয়িতুন্ নিবেদয়ামি=আর্ধ্যায় নিবেদয়ামি (with suppression of the তুসুন্ন word and allowing ঃর্থে in its কসং )।

2. অমিবাদয়িতুন্—অমি + বদ + যিচ্, তুসুন্।

3. জয়তু—জি + লোট + তুপ্। জি—to prosper ; intransitive use.

अयं ते दयितो भ्राता भरतो भ्रातृवत्सलः ।

संक्रान्तं यत्र ते रूपमादर्श इव तिष्ठति ॥ ११ ॥

Prose.—अयं ते दयितो भ्राता भ्रातृवत्सलो भरतः । ते रूपम्, आदर्श इव यत्र ( भ्रातरि ) संक्रान्तं तिष्ठति ।

Eng.—This is your beloved brother Bharat who is affectionate to his brothers ; in him lies your very complexion reflected as if in a mirror.

Beng.—এই আপনার প্রিয় ভ্রাতা ভ্রাতৃবৎসল ভরত । আপনার রূপ আদর্শের স্থায় যাঁহাতে গঙ্গাকান্ত ইহঁতা রহিয়াছে ।

Tika.—‘अयं ते दयितः प्रियः भ्राता भ्रातृवत्सलः’ भ्रातृषु क्लृप्तमयः भरतः । ते रूपम् वरुणः आदर्श इव दर्पणे इव यत्र यस्मिन् भरते संक्रान्तं प्रतिफलितं तिष्ठति । विम्बस्य प्रतिविम्बो यथा दर्पणे दृश्यते, तद्वत् रामस्य भरते दृश्यते इत्यर्थः ।

#### Notes.

1. दयितः—दय् + क्त कर्मणि । Qual. भ्राता ।

2. भ्रातृवत्सलः—भ्रातृषु वत्सलः इति सहसुपा । वत्स is a young one. Then we have मत्वर्थीय लच् as वत्सलः affectionate. लच् comes by the rule “वत्संसाभ्यां कामवले” ।

3. संक्रान्तम्—सम् + क्रम् + क्त कर्त्तरि ; adj. to रूपम् ।

रामः—वत्स लक्ष्मण ! किमेव भरतः प्राप्तः ।

ल—आय्ये ! अथ किम् ।

रामः—मैथिलि ! भरतावलोकनार्थं विशालोक्रियताम् ते चक्षुः ।

सीता—अयमउत्त किं भरदो आअदो [ आय्यपुत्र ! किं भरतः आगत ] ?

रामः—मैथिलि ! अथ किम् ।—

Eng. Ram—My darling Lakshman, is it that Bharat has arrived.

Lakshman.—Yes, sir.

Ram.—Maithili wide open (extend) your eyes to behold Bharat.

Sita.—Has Bharat come, my husband ?

Ram—Yes, Maithili.

Beng.—राम—बेगम लक्ष्मण ! भरत कि आसिनाहें । लक्ष्मण—आज्जे हा आर्या । राम—मैथिलि ! भरतके देखिबारे जख्म छहू प्रसारित कर । सीता—आर्यापुत्र भरत आसिनाहें कि ? राम—है मैथिलि ।

Tika.—‘मैथिलि’ इति मिथिलाराजपुत्रि ‘भरतावलोकनार्थं’ भरतस्य दर्शनार्थम् ‘चक्षुः नेत्रं विशालीक्रियमानं’ प्रसारयामास । अपिच अयमपि मन्त्रे ज्वन्यते—भरतं प्रति सीतायाः मनः विरूपम्, यतः भरतस्यैव कृते रामः राज्यात् निर्वासितः बभूव । नेत्रस्य इन्द्रियाक्षिपस्य मनसः वशे तिष्ठति, अतएव सीतायाः नेत्रमपि भरतस्य मुखम् द्रष्टुम् पराङ्मुखम् भवेदेव, परमधुना भरतः अभ्यागतः “सर्वस्याभ्यागतो गुरुः” “अरावध्युचितं कार्यं गमाति यथा गृहमागतं” इति भरतं द्रष्टुम् विरूपतावशात् सङ्क्षुचितम् सीतायाः नेत्रम् अधुना चित्तौदायोरेष विशालीकर्तव्यम् इति रामचन्द्रः सीताम् एवम् कथयति उपदिशति च ।

### Notes

1. भरतावलोकनार्थं—भरतस्य अवलोकनम् इत्यतः । तस्यै इदम् इति चतुर्थोऽङ्कः तत्पुरुषे नित्यसमासः । “अर्थेन सङ्घ नित्यसमासः विशेष्यलिङ्गताचेति वाच्यम्” ।

( राम )—अद्य खल्वगच्छामि पित्रा मे दुष्करम् कृतम् ।

कीदृशस्तनयस्य ह्योभात्सन्नेहोऽयमीदृशः ॥ १२ ॥

Prose.—पित्रा मे दुष्करम् कृतम् इति अद्य खलु अवगच्छामि, अयम् भ्रातृस्नेहः ईदृशः । तनयस्नेहः कौदृशः ?

Eng.—To-day I understand what a difficult task my father has performed. This is fraternal love, then how much is filial affection.

Beng.—आज আমি বুঝিতেছি যে পিতা আমার ( আমাকে বনে পাঠিয়ে ) কি দুষ্কর কার্যই না করিয়াছেন । ভ্রাতৃস্নেহ এইরূপ, তবে পুত্রস্নেহ না জানি কিরূপ ?

Tika.—भरतस्य स्नेहभावः रामचन्द्रः सीतायै कथयति—पित्रा दशरथेन “दुष्कर” कर्तुंम् अशक्यं ‘कार्यम् कृतम्’ । प्राणेभ्योऽपि प्रियांसं मां वनं प्रेरयित्वा पित्रा कौदृशं कर्तुंम् अशक्यम् कार्यम् आचरितम्, तदद्य अत्र भरतस्य आगमनात् अहम् बोद्धुं शक्नोमि । ‘अयम् भ्रातृस्नेहः ईदृशः’ खलु, यत् सिंहासनं त्यक्त्वा भरतः अव प्रावः ; ननु एतादृक् चैत् वलौयान् भ्रातृस्नेहः तर्हि तनयस्नेहः अपत्यस्नेहः कौदृशः ? नूनं भ्रातृस्नेहात् अपि तनयस्नेहः वलौयान् [ नौचगामी लोकमाया इतिस्मरणात् ] । तादृशम् वलौयांसं तनयस्नेहं दृढये पुण्याता तथा वैकीयीवाक्यात् मां वनं प्रेरयता पित्रा मे कौदृक् कष्टमनुभूतम् इति अद्य मया अनुमीयते ।

### Notes

1. अथ किम्—These two अव्यय imply assent here.
2. अवगच्छामि—अव + गम् + कट्, मि I understand.
3. दुष्करम्—दुर् + कृ + खल् कर्मणि । कर्तुंम् अशक्यम्, दुःखेन क्रियते यत् तत् । For a similar sentiment, comp ‘चक्रवाकौ आरटति—दुष्करमहं करोमि” Sak III, and “वासवदत्ता—दुष्करमहं करोमि”—Swapna IV.

4. भ्रातृस्नेहः—भ्रातरि स्नेहः सहसुपा ।

5. तनयस्नेहः—तनये स्नेहः सयसुपा । अपत्यस्नेहः is stronger than भ्रातृस्नेहः, so now Rama realises the sufferance of Dasaratha for his son ( i. e. Rama himself ).

ल—आर्य किं प्रविशतु कुमारः ?

रामः—वत्स लक्ष्मण ! इदमपि तावदात्माभिप्रायमनुवर्त्तयितुमिच्छसि । गच्छ सत्कृत्य शीघ्रं प्रविश्यताम् कुमारः ।

ल—यदाज्ञापयति आर्यः ।

रामः—अथवा तिष्ठ त्वम्—

Eng. Lakh.—Sir will the prince enter ? ( Is he to be permitted to enter the cottage ? )

Ram.—My darling Lakshman ! is it that you want to follow your own wish ( to safeguard me ) in this respect ? Go let him enter quick with honour ( or welcome him ).

L.—As the noble sir commands.

Ram.—Or, you better stop.

Beng. ल—आर्य ! कुमार कि तबे प्रवेश करिबेन । राम—बत्स लक्ष्मण ! ए विबरे कि तूमि निजेर अभिप्राय अहसरण करिते ईच्छा करितेछ ? याँ सानरे कुमारके सहर प्रवेश कराँ । ल—वे आज्ञा आर्य ! राम—अथवा तूमि থাক ।

Tika.—‘प्रविशतु किम्’ पणशालायाः अभ्यन्तरप्रवेशे भरतस्तथा अनुमतः ? ‘इदम्’ भरतस्य प्रवेशनम् । आत्माभिप्रायम्—तव आत्मनः अभिरुचिम् ‘अनुवर्त्तयितुम्’ अनुसारयितुम् । आतुर्मेभरतस्य अत्र कुटीरस्य अभ्यन्तरे प्रवेशनम् रक्षकस्य तव इच्छा-सापेक्षम् भवितुम् नाहंति । कृतं तव अस्मिन् सन्देहेन । स साधुरिव अतः ससम्भ्रमम् तम् शीघ्रं प्रविश्य इति भावः ।

#### NOTES

1. प्रविशतु—अनुज्ञायाम् लोट ।

2. इदम्—प्रयोज्यकम् of अनुवर्त्तयितम् । In अणिच् the sentence was इदम् आत्माभिप्रायमनुवर्त्तते ; with णिच् we get त्वम् इदम् आत्माभिप्रायम् अनुवर्त्तयसे &c.

3. आत्मामिप्रायम्—आत्मनः अभिप्रायस्तमिति इतत् ; obj. to अनुवर्त्तयितुम् ।

4. अनुवर्त्तयितुम्—अनु + हत + णिच् + तुम् ।

5. सत्कृत्य—सत् + कृ लप् । सत् = आदरे गतिः । See the rule “आदरानादरयोः सदसती” ।

6. प्रवेश्यताम्—प्र + विश् + णिच् लोट् ताम् कर्मणि ।

(रा)—इयं स्वयं गच्छतु मानहेतोर्मातेव भावं तनये निवेश्य ।

तुषारपूर्णात्पलपत्तनेत्रा हर्षास्त्रमासारमिवोत्सृजन्ती ॥१३॥

Prose.—मानहेतोस्तनये मातेव भावं निवेश्य तुषारपूर्णात्पलपत्तनेत्रा आसारमिव हर्षास्त्रमुत्सृजन्ती इयं गच्छतु ।

Eng.—In honour of Bharata, let Sita herself go cherishing the feelings as of a mother for the son, and shedding tears of joy in torrents from her eyes, eyes looking like ( a pair of ) lotus covered with dew.

Beng.—ভরতের সম্মানের জন্য সীতাদেবী স্বয়ংই পুত্রে মাতার স্নায় ভাব ( স্নেহভাব ) ধারণ করিয়া এবং তুষারসনাথ পদ্মপত্রনেত্রে আনন্দাশ্রুধারা পাতিত করিয়া, গমন করুন ।

Tika.—‘मानहेतोः’ भरतस्य सम्मानहेतोः भरताय यद्योचितम् सम्मानम् प्रदर्शयितुम् ‘तनये पुत्रे मातेव जननी इव भावं निवेश्य’ पुण्यती, यथा जननी पुत्रे स्नेहभावम् पुण्यति तद्वत् पुत्रसदृशे भरते मातृतुल्या सीता अपि स्नेहभावं पुण्यती सती । [ ननु कोदृशी सीता ? ] ‘तुषारपूर्णात्पलपत्तनेत्रा’ तुषारैश्च हिमैश्च शिशिर-विन्दुभिरित्यर्थः पूर्णं यत् उत्पलपत्तं कमलपत्रं तत्तुल्यं अभिरामं नेत्रे यस्मात्सादृशी सीता । [ किं कुर्वती ? ] आसारमिव वारिधारां हर्षास्त्रम् आनन्दजं अश्रु उत्सृजन्ती पातयन्ती ‘इयं सीता स्वयमेव गच्छतु’ भरतस्य आनयनाय चक्षतु । उपजातिवृत्तम् ।

Notes.

1. मानहेतोः—मानएव हेतुः कर्मधा । or मानस्य हेतुः इति इतत् । हेतो



५मी or शेषे ६छो । Compare our notes under शकुन्तलाह्वेती: in Sak. IV. Avoid the rule “षष्ठो हेतुप्रयोगे” here, for this applies where मान and हेतु, are separate etc.

2. निवेश—नि + विश् + णिच् + लाप् ।

3. तुषारपूर्णोत्पलपत्रनेत्रा—तुषारेण पूर्णम् इति इतत् । तादृशम् उत्पलपत्रम् इति कर्मधा । तुषारपूर्णोत्पलपत्रम् ( तुषारपूर्णोत्पलपत्रमिव ) नेत्रम् यस्याः सा इति बहु । obj. to इयम् ।

4. आसारमिव—उपमान कर्म of उत्सृजन्ती ।

5. हर्षास्त्रम्—हर्षजम् अस्त्रमिति शाकपाथं वादित्वात् तत्—। obj. to उत्सृजन्ती ।

6. उत्सृजन्ती—उद् + सृज् शत स्त्रियाम् ।

7. गच्छतु—अनुज्ञायाम् लोट । Rama arranges this to show special honour to Bharata and that Sita may entertain good filial affection on such a saintly brother ; Rama also well anticipates the tears that will come into their eyes due to a meeting at this stage and makes a happy provision in this way.

सौता—जं अग्रउत्तो आणवेदि । ( उत्थाय परिक्रम्य भरतमवलोक्य ) हम्—तदो तं वेलं दाणि णिकन्तो अग्रउत्तो । णहि णहि रामसादिस्सम् । [ यत् आर्यपुत्र आज्ञापयति । हं ततस्साम् वेलाम् इदानीम् निष्क्रान्त आर्यपुत्रः । नहि नहि रूपसादृशम् ] ।

सुमन्त्रः—अये वधूः ।

Eng. Sita.—As my noble husband commands ; (having risen, walking around and looking at Bharata ) what ! my

noble husband has also come out in this moment and is now here ! Oh, no no ; this is similarity of person or appearance.

Sumantra.—Oh ! the daughter-in-law.

Beng. जीता—आर्यापुत्रेय ये प्रकार आदेश । ( उठिया परिक्रम करतः भरतके अबलोकन करिया ) आँ ! ( आमिओ एसेहि आर ) आर्यापुत्रेय सेहै कालेहै बाहिर ह्ये एसेहेन । ना ना ए ये रूपसादृश ! अरुअ—अये वधू ( ये ) ।

Tika.—‘ताम् वेलाम्’ यस्याम् वेलायाम् अहम् निष्कान्ता तस्यामेव वेलायाम् ‘इदानीम् निष्कान्तः’ तस्यां वेलायाम् निष्क्रम्य अधुना अत्र उपस्थितः इति भावः । भरते एवं सीतायाः रामघान्तिः, रूपसादृश्यात् । ततः आत्मनः धर्मं विज्ञाय कथयति—नहि नहि नैवायम् रामः अपितु रूपसादृश्याम् वर्णसादृश्यां खलु ।

### Notes

1. इम्—It is an अव्यय indicating सम्भ्रम or better विश्वस्य here. She mistakes Bharata as Rama, due to रूपसादृश्या and wonders how Rama too has come here by this time.

2. वेलाम्—obj by the dictum “अकर्म कथातमिर्गोणि देशः कालोभावो गन्तव्योष्वा च कर्मसंज्ञकः इति वाच्यम्”—यथा मासम् आस्ते, कुहन् खपिति । ततः तस्यां वेलायाम् निष्कान्तः इत्यर्थे तां वेलाम् निष्कान्तः ।

भरतः—अये इयमत्रभवतौ जनकराजपुत्रौ ।

इदं तत् स्त्रीमयं तेजो जातं क्षीरोदराद्वलात् ।

जनकस्य नृपेन्द्रस्यतपसः सन्निदर्शनम् ॥ १४ ॥

Prose.—इहात् क्षीरोदरात् जातम् इदं तत् स्त्रीमयं तेजः । ( इदं हि ) नृपेन्द्रस्य जनकस्य तपसः सन्निदर्शनम् ।

Eng.—This is that radiant (luminary) in the shape of a female that has been dragged up from underground by the

plough ; it is the best example ( instance ) of the austerities practised by Janaka the great king.

Beng.—हलकर्षणे क्षेत्रमध्य इहेते उ०पन्न एहे सेहे ज्जीमन्-  
तेज । ईहा बाजा जनकेर तपञ्चार उ०पन्न निदर्शन ( दृष्टान्त ) ।

Tika.—‘हलात्’ लाङ्गलात् लाङ्गलकर्षणेन इत्यर्थः लाङ्गलमाश्रित्य वा ‘चेवोदरात्’ चेतस्य भूमिः उदरात् अभ्यन्तरप्रदेशात् जातम् उत्पन्नम् ‘इदं मम समक्षं स्थितं तत् स्त्रीमयं’ स्त्रायवयवम् स्त्रीरूपमित्यर्थः तेजः ज्योतिः । अत्र सीता ज्योतिःस्वरूपेण वर्तते । तस्याः उत्पत्तिविषये, हलः पितृरूपेण चित्रं च मातृरूपेण कल्पितम् । यथा पितुः मातृरुदरात् पुत्रो जातो भवति एवं हलात् (पितृरूपात्) चेतस्य (मातृरूपस्य) उदरात् ( गर्भात् ) इदं ज्योतिरुत्पन्नं, तत् सीतारूपायाः स्त्रियाः अवयवं गृहीत्वा मम पुरतस्तिष्ठतीति भावः । [ ननु कथम् अस्य उत्पत्तिरिति उत्तरं पठति—] इदं हि ‘वृषेन्द्रस्य राजश्रिष्ठस्य जनकस्य तपसः’ तपस्याचरणस्य ‘उत्तमं निदर्शनम्’ उदाहरणम् । जनकः तपस्यावलात् चित्रमध्यात् ईदृशं ज्योतीरूपं कन्यारत्नं लब्धवान् इति भावः । तपस्यायाः खलु फलमिदं सीता इत्यर्थः ।

#### Notes.

1. हलात्—“भुवः प्रभवः” इति अपादानं पञ्चमी । Some say हलयोगम् प्राप्य इति लावलोपे ५मी ; but it is better to take it as an instance of “भुवः प्रभवः” provided the plough is considered as the father. We apply the rule “भुवः प्रभवः” here, for she was already existing in हल ( the father ) as तपस्तेजः ।

2. चेवोदरात्—चेतस्य उदरम् इति इतत् । अपादानं ५मी by the rule “जनिकर्तुः प्रकृतिः” ! We apply “जनिकर्तुः प्रकृतिः” here, for she was not existing in any form in चेवोदर before.

3. स्त्रीमयम्—स्त्री अवयवम् अस्य इति अवयवार्थं मथट् प्रत्ययः ।

4. सन्निदर्शनम्—सत् निदर्शनम् इति कर्मधा ।

ভরতঃ—আর্য্য অভিবাদ্যে । ভরতোঃহমস্মি ।

সীতা—( আত্মগতম্ ) য় হি রূবম্ এষ । সরজোও বি  
সো এষ । ( প্রকাশম্ ) বচ্ছ ! চিরং জীব । [ নহি রূপমেব ।  
স্বরযোগোঃপি স এব । বত্স ! চিরং জীব ] ।

ভরতঃ—অনুগৃহীতোঃস্মি ।

সীতা—এহি বচ্ছ ! মাদুমণোরহম পুরেহি । [ এহি বত্স,  
মৃতমনোরথং পূরয় ] ।

সুমন্তঃ—প্রবিশতু কুমারঃ ।

ভরতঃ—তাত ইদানীম্ কিং করিষ্যসি ।

Eng. Bh.—Madam, I salute the ; I am Bharat.

Sita.—( To herself ) not only the appearance ( frame of  
the body ) but the voice too is the same ( indentical with  
Ram ) ; ( aloud ) my boy ! may you live long.

Bharat.—I am obliged.

Sita.—Come my boy ! fulfil your brother's desire.

Sumantra.—Enter Prince.

Bharat.—Sir ! what will you do now ?

Beng.—ভরত—আর্য্যে আমি আপনাকে প্রণাম করিতেছি ।  
আমি, ভরত । সীতা—( স্বগত ) শুধুরূপ নয় কণ্ঠস্বরও সেই ( রামেরই  
যত ) । ( প্রকাশে ) বৎস ! চিবজীবী হও । ভরত—কৃতার্থ হইলাম ।  
সীতা—এস বৎস ! ভ্রাতার মনোরথ পূর্ণকর । সুমন্ত—কুমার প্রবেশ  
করুন । ভরত—তাত । আপনি তবে এখন কি করিবেন ।

Tika.—‘স্বরযোগঃ’ কণ্ঠস্বরঃ । মাদুমনোরথম্ রামচন্দ্রস্য ইচ্ছাম্, সা তু  
ইচ্ছা কুটীরস্য অম্বলারি প্রবেশরূপা ।

Notes

1. स्वरयोगः—स्वरस्य योगः इति इतत्। स्वरयोजना। कच्छी स्वरसंयोग' इच्छेः।
2. जीव—लोट् in the sense of benediction ( आशिष ) ; by the rule "तच्छोखातङ् आशिषि etc"—we may have another alternative form as जीवतात।
3. आतृमनोरथम्—आतृः मनोरथः इति इतत्। तन्' obj. of पूर्य
4. प्रविशतु कुमारः—Sumantra thus rather tries to avoid going before Rama and be an ill-reporter.

**सुमन्त्रः—**अहं पश्चात् प्रवेक्ष्यामि स्वर्गं याति नराधिपे।

विदितार्थस्य रामस्य ममैतत् पूर्वदर्शनम् ॥ १५ ॥

Prose.—अहं पश्चात् प्रवेक्ष्यामि। नराधिपे स्वर्गं याति विदितार्थस्य रामस्य एतत् मम पूर्वदर्शनम् स्वात् or भवति।

Eng.—I shall enter later on, as this is my first meeting with Ram after he had known the fact that the king is no more or has gone to the heaven.

Beng. সুমন্ত্র—আমি পশ্চাৎ প্রবেশ করিব। মহারাজ স্বর্গ গমন করিলে, ঐ বৃত্তান্ত রামচন্দ্র বিদিত হওয়ার পর তাঁহার সহিত এই আমার প্রথম সাক্ষাৎ।

Tika.—'अहं' पश्चात्' तव प्रवेशस्य अन्ते 'प्रवेक्ष्यामि' प्रवेशम् करिष्यामि। 'नराधिपे राजनि स्वर्गं याति' इति सति 'विदितार्थस्य' विदितः ज्ञातः अर्थः राज्ञः स्मरणक्षान्तोद्येन तस्य रामस्य एतत् वक्तॄन्नामस्य मम 'मि पूर्वदर्शनम्' प्रथमः एव साक्षात्कारः स्यात्। अतएवाहं पश्चात् प्रवेक्ष्यामि।

Notes

1. प्रवेक्ष्यामि—प्र + विश् + लृट् स्यामि।
2. याति—adj. to नराधिपे ( which has सावे ७नी )।

३. नराधिपे—नराणाम् अधिपस्तस्मिन्निति भावे ङसौ by “यस्य च भावेन भावलक्षणम्” ।

४. विदितार्थस्य—विदितः अर्थः येन तस्य इति बहु । The क्त in विदित is used in the sense of आसन्नमविष्यत् । the rule is “वर्त्तमानसामीप्ये वर्त्तमानवद्वा” । For Rama has not as yet known of Dasaratha's death in this play ; sl. 12 above proves this. He will know of father's death now ; so we propose to interpret विदित in विदितार्थ, as ज्ञास्यमानार्थ ।

५. पूर्वदशंनम्—पूर्वं दशंनमिति कर्मधा ।

६. रामस्य—सम्बन्धविवक्षायां षष्ठौ or कर्मणि षष्ठौ (see Remark).

७. मम—ऊदयोगे कर्त्तरि षष्ठौ ।

Remark.—The rule उभयप्रथौ कर्मणि bars ६ष्ठौ in मम ; but still it is not quite ungrammatical. Bhattoji writes—“केचिद्विशेषविभाषानिच्छन्ति शब्दानामनुशासनम् आचार्यस्य आचार्येण वा ।”

भरतः—एवमस्तु । ( राममुपगम्य ) आर्य्य, अभिवादये भरतोऽहमस्मि ।

रामः—( सहर्षम् ) एहेग्रहि इक्ष्वाकुराजकुमार ! स्वस्ति ।  
आयुष्मान् भव ।

Eng. Bh.—Let it be so ; ( having approached Ram ). Sir, I am Bharat. I salute thee.

Ram.—( With joy ) come Prince of Ikshvaku race ! come along ! Good betide thee ; may you live long.

Beng.—ভরত—তাহাই হউক । ( রামসমীপে গিয়া ) আর্য়্য ! আমি ভরত, আপনাকে প্রণাম করিতেছি । রাম—( মানন্দে ) এস ! এস ! ইক্ষ্বাকুরাজকুমার । স্বস্তি (বা—মঙ্গল) হোক । দীর্ঘজীবী হও ।

Tika.—एह्यहि = एहि एहि इति [सम्भ्रमे हिरुक्तिः] ; आगच्छ इत्यर्थः ।

Nontes

1. Remark—Most of the editions read इत्ताकुकुमार here and elsewhere but we propose to read इत्ताकुराजकुमार or इत्ताकु-कुलकुमार instead, in all these instances.

(रामः)—वक्षः प्रसारय कपाटपुटप्रमाण-  
मालिङ्गमां सुविपुलेन भुजद्वयेन ।  
उन्नामयाननमिदं शरदिन्दुकल्पं  
प्रह्लादय व्यसनदग्धमिदं शरीरम् ॥ १६ ॥

Prose.—कपाटपुटप्रमाणम् वक्षः प्रसारय । सुविपुलेन भुजद्वयेन मालिङ्गः । शरदिन्दुकल्पम् इदम् आननमुन्नामय । व्यसनदग्धमिदं शरीरम् प्रह्लादय ।

Eng.—Extend your chest which is big ( broad ) like a folded door-panel (or which equally measures with a folded door panel). Embrace me with your (extremely) long arms. Raise up your face that resembles (or looks like) the autumnal moon. Gladden as well this person of mine fed up with adversity.

Beng.—সম্পৃতি কপাটতুল্য তোমার বক্ষঃস্থল প্রসারিত কর । সুবিপুলবাহুদ্বয়দ্বারা আমার আলিঙ্গন কর । শরদিন্দুকল্প এই মুখ উন্নমিত কর । ব্যসনদগ্ধ এই আমার শরীরকে আহ্লাদিত কর ।

Tika.—‘कपाटपुटप्रमाणम्’ सम्पृटितकपाटस्यपरिमाणविशिष्टम् ‘वक्षः प्रसारय’ विस्तारय । ‘सुविपुलेन अतिविशालेन भुजद्वयेन’ बाहुद्वयेन ‘माम्’ आलिङ्ग । ‘शरदिन्दुकल्पम्’ शरत्कालीनचन्द्र इव शोभनम् ‘इदम् आननम् उन्नामय’ उत्तोलय । ‘व्यसनदग्धम्’ आपत्प्रीडितम् ‘इदम् मे शरीरम् प्रह्लादय’ आनन्दय, शोतलय इति यावत् । वसन्ततिथकं वृत्तम् ॥

## Notes

1. कपाटपुटप्रमाणम्—कपाटयोः पुटः or पुटम् इति इतत् । स ( एव ) प्रमाणं यस्मिन्मिति । Broad chest is so compared by the poets, cp. “कपाटवचाः” in Rag. III, 34. and “व्यूढोरस्तः षष्ठस्तस्यः शालप्रांशुः सङ्ग-मुजः” in Rag I.

2. प्रसारय—प्र + सृ णिच् + लोट हि ।

3. सुविपुलिन—सुष्टु विपुलमिति प्रादि ।

4. मुजवयेन—मुजयोर्वायं तेन इति इतत् । करणे श्या ।

5. शरदिन्दुकल्पम्—शरदः इन्दुरिति इतत् । ईषदूनः शरदिन्दुरिति कल्पम् प्रचयः by “ईषदसमाप्तौ कल्पवृक्षेऽश्वीयरः” । Qual. आननम् ।

6. उन्नामय—उद् + नम् + णिच् + लोट हि । The Ganasutra ‘ज्वल-हलन्नामयमामनुपसर्गाहा’ directs optional मित्त्व of अनुपसृष्ट नम, and compulsory मित्त्व of सोपसृष्ट नम when णिच् follows. How then do you get दीर्घ here when णिच् follows ? This is usually supported by first getting घञन्त उन्नामयशब्द and then adding णिच् to it, or better by resorting to व्यवस्थितविभाषा in the rule “मिताङ्गस्तः” by dragging down “वा” from its previous rule “वा चित्तविरागे” । Thus Bhattoji says “कथं तर्हि प्रज्वालयति, उन्नामय-तोति ? घञन्तात् ‘तत्करोति’ इति षौ । कथं संक्रामयतीति ? ‘मिताङ्गस्तः’ इति सूत्रे ‘वा चित्तविरागे’ इत्यतो ‘वा’ इत्यनुवर्त्तय व्यवस्थितविभाषाश्रयणात् इति वक्तव्यम् । एतेन धुर्यान् विश्रामय इत्यादि व्याख्यातम्” ।

7. व्यसनदग्धम्—व्यसनेन दग्धमिति इतत् । Rama's body and so mind is already overpowered and burnt down by this adverse change ( व्यसन or विपद् ) !

भरतः—अनुगृहीतोऽस्मि ।

सुमन्त्रः—( उपेत्य ) जयतु आयुषान् ।



Eng. Bharat.—I am obliged.

Sumantra.—( Having approached ) May the long-lived one be prosperous.

Beng. ভারত—অনুগৃহীত হইলাম । সুমন্ত্র—( নিকটে গিয়া )

আশুপ্রানের জয় হোক ।

Tika and Notes—Easy.

रामः—हा तात !

गत्वा पूर्वं स्वसैन्यै रभिसरिसमये खं समनैर्विमानै-

र्विख्यातो यो विमर्दे स स इति बहुशः सासुराणां सुराणाम् ।

स श्रीमांस्तत्र देहो दयितमपि विना सनेहवन्तं भवन्तम् ।

स्वर्गस्थः साम्प्रतं किं रमयति पितृभिः स्वैर्नरेन्द्रैर्नरेन्द्रः ॥१७॥

Prose.—यः पूर्वं सासुराणाम् सुराणाम् विमर्दे अभिसरिसमये स्वसैन्यैः (सह) समनैः विमानैः खं गत्वा स स इति बहुशः विख्यातः ( बहून् ), स श्रीमान् त्यक्तदेहः नरेन्द्रः दयितम् स्नेहवन्तमपि भवन्तम् विना स्वर्गस्थः ( सन् ) साम्प्रतम् किं नरेन्द्रैः स्वैः पितृभिः ( सह आत्मानम् ) रमयति ?

Eng. R—Alas ! my father ! that glorious king, having given up his body (left his body) is now putting up in heaven without you the affectionate and beloved one and (is) sporting with (or pleasing himself in company of) his ancestral kings there—the king who became many times renowned being referred to as “it is he” “it is he” when he formerly went up to heaven with his army in aerial cars equalling those of gods on an expedition at the time of the war of the gods against the demons ?

Beng.—যিনি পূর্বে অসুর ও দেবগণের বুদ্ধে বাত্মকালে স্বর্গে দেবগণের তুল্যবিমানে স্বর্গে গিয়া “সেই” “সেই” ইতি বহু প্রকারে বিখ্যাত হইয়াছিলেন, সেই শ্রীমান্ নৃপতি কলেবর ত্যাগ করিয়া প্রিয় ও

मेहमय्य तोगाके छाड़िया अर्गत हईया एथन कि श्रीय प्रूर्वप्रूर्ववर्गगह  
आनन्त करितेछैन ?

**Tika.**—‘हा तात’ पितः सुमन्त्र [ ‘तात’ इति वृद्धे पितृतुल्ये सुमन्त्रे ससम्मानं सम्बोधनम् ] ‘यः’ दशरथः ‘पूर्व’ पुरा सासुराणाम्, असुरसहितानाम्, ‘सुराणाम्’ देवानाम् ‘विमद्’ परस्परयुद्धे ‘अभिसरिसमये’ अभियानकाले ‘स्वसैन्यैः’ आत्मनः सेनादलैः सह ‘समानैः’ देवविमानतुल्यैः ‘विमानैः’ व्योमयानैः ‘स्वम् स्वर्गं’ गत्वा ‘स स’ अयं स दशरथः अस्माकम् साहाय्यार्थम् य आगतः ‘इति बहुशः’ बहुवारम् विख्यातः विस्तृतः ‘बभूव स श्रीमान्’ ऐश्वर्यशाली ऋद्धिमान् इति यावत् तपोवनम् अगत्वा ऐश्वर्यं भुञ्जानः एव इत्यर्थः ‘त्यक्तदेहः’ परित्यक्तकलेवरः मृतः इत्यर्थः नरेन्द्रः राजा दशरथः ‘दयितम्’ आत्मनः प्रियं कृद्दवन्तम् पितृवत्सलम् अपि ‘भवन्तम्’ सुमन्त्रं विना सुमन्त्रं विहाय स्वर्गस्थः स्वर्गवासी सन् साम्प्रतम् अधुना किं नरेन्द्रैः राजभिः ( कैः राजभिः ? ) ‘स्वैः पितृभिः’ आत्मनः पूर्वपरुषैः—राजपदवीभाग्भिः आत्मनः ‘पूर्वपरुषैः’ सह रमयति क्रीडति, स्वर्गमुखम् अनुभवति=आत्मविनोदम् करोति इति । स्वधरावृत्तम् । लक्षणमस्य शकुन्तलायां ( I. sl. 7 ) द्रष्टव्यम् ॥

### Notes

1. सासुराणाम्—असुरैः सह वर्त्तमानाः ये तेषामिति बहु । adj to सुराणाम् (wh. has शेषे दृष्टौ, related to विमद् ) ।

2. विमद्—भावे ७मी । परस्परसंघर्षे सति इत्यर्थः ; or अधिकारणे ७मी ।

3. अभिसरिसमये—Both अभिसरि and अभिसरी meaning expedition are correct ; see also ante. अभिसर्याः समयस्तस्मिन्निति इतत् । अधि ७मी ।

4. स्वसैन्यैः has सहशब्दयोगे श्या and विमानैः has करणे श्या ॥ बहुवारम् इति बहु + शस् = बहुशः by “बहुत्वार्थात् शस् कारकादन्यतरस्याम्” । Adverb. qual. विख्यातः ।

5. त्यक्तदेहः—त्यक्तः देहः येन स इति बहु ।

6. स्वर्गस्थः—स्वर्गे तिष्ठति इति स्वर्ग + स्था + क कर्त्तरि । Pred. to सः ।

7. रमयति—रम् + णिच् + लट् + तिप् । आत्मनम् रमयति इत्यर्थः । Con-  
true स किं स्वैः पितृभिः सह (आत्मानं) रमयति । रमते also may serve the  
purpose here. Rama seeing Sumantra, the charioteer of  
Dasaratha—Sumantra who never forsook him, now alone,  
infers his father's calamity and puts the question of his  
father's death hesitatingly in this way, Mark the alliteration  
in this sloka.

8. Remark—समानैः विमानैः—This means that the “cars  
were equal to god's cars.” Either gods provided them with  
such cars or the kings of the solar race had such powerful  
cars. Thus Rag. V. says that Raghu's car was unhampered  
in its course, and by it he proposed to go out on an expedi-  
tion against Kuvera even.

सुमन्त्रः ( सञ्ज्ञोक्तम् )—

नरपतिनिधनं भवत्प्रवासं भरतविषादमनाथतां कुलस्थं ।

वह्निविधमनुभूय दुष्प्रसङ्गं गुणं ह्यव वह्निपराङ्मयायुषा मे ॥१८

Prose.—नरपतिनिधनम् भवत्प्रवासम् भरतविषादम् कुलस्थं अनाथताम् (व)  
वह्निविधं दुष्प्रसङ्गम् ( दुःखम् ) अनुभूय ( मे ) आयुषा गुणं वह्नि, अपराङ्मयम् ॥

Eng.—The duration of my life has been such guilty as  
it were in point of its longevity, as it has experienced  
various unbearable things e. g. the death of the king, the  
exile of yours, the grief of Bharat, as well as the loss of a  
ruler of the dynasty.

Beng.—राजावर मৃত्यु; आपনার প্রবাস, ভারতের বিবাদ, বংশের  
অনাথত্ব (প্রভৃতি) নানাবিধ সহনাতীত দুঃখ অনুভব করিতে হওয়ার  
আমার পরমায়া, ( পরমায়ুর দীর্ঘত্ব ) গুণ যেন বহুভাবে অপরাধীই  
হইয়াছে ।

Tika.—‘नरपतिनिधनम्’ राज्ञः दशरथस्य मृत्युम् ‘भवत्प्रवासम्’ भवतः निर्वासनं ‘भरतविषादम्’ भरतस्य त्वहियोगजनितो विषयताम् भवत्प्रवासहेतोः दुःखम् इत्यर्थः ‘कुलस्य रघुवंशस्य अनाथताम्’ नन्देहान्तर् राजनिष्ठते, भवति निर्वासिते एवं च भरते राज्ञोऽस्वीकृतम् अनिच्छां सति, अभिषेकं हिलावागते सति सज्जातं वंशस्य नाथहान्तम् इति भावः । च एवं बहुविधं विविधप्रकारम् ‘दुष्प्रसङ्गं’ सङ्गनातीतम् दुःखम् ‘अनुभूय’ स्थितस्य मे ‘आयुषा गुणे’ दीर्घत्वगुणविषये आयुषः दीर्घत्वे ‘बहु, नितराम् अपराद्धम्’ कृतापराधमिव इति अहम् मन्ये । मम आयुः दीर्घम् सत् एतादृशान् शोचनीयव्यापारान् यथा अनुभूतवत् अतः मम आयुषः दीर्घत्वद्वयो गुणः एव अत्र महान्तम् एव अपराधम् कृतवान् इति मन्यामहे वयम् । मम आयुषः दीर्घत्वद्वयगुणः अत्र दोषाय कल्पते इति भावः । [ तथा चोक्तं बङ्ग-भाषायाम्—‘गुणं ह्येव दोषं ह्येव विद्यां विद्याय’—विद्यासुन्दर] । पुष्पिताया उक्तम् ॥

## Notes

1. भरतविषादम्—भरतस्य विषादः ( त्वहियोगजन्या स्तानिः ) तमिति इतत् ।  
All obj. of अनुभूय ।

2. अनाथताम्—अविद्यमानः नाथो यस्य बहु । तस्य भावः । इति तत् प्रत्ययः । ताम् ( obj. of अनुभूय = अनु + भू + ल्यप् ) ।

3. बहुविधम्—बहुधाः ( बहुवो वा ) विधा यस्य तदिति बहु । Qual. दुःखम् (understood).

4. दुष्प्रसङ्गम्—सङ्ग + यत् कर्मणि = सङ्गम् । प्रकर्षेण सङ्गम् इति प्रसङ्गम् । दुःखेन प्रसङ्गम्—प्रादितत्—adj. qual. दुःखम् understood ; or प्र + सङ्ग + यत् प्रसङ्गम् । दुःखेन प्रसङ्गम् । The reading दुष्प्रसङ्गम् with खलु also may serve our purpose, but the meter suffers.  
“इदुदुपधस्यचाप्रत्ययस्य” इति अत्र पलम् ।

5. गुणे—विषयाधिकरणे ऽमी ।

6. बहु—adj. qual. अपराद्धम् । अपराद्धम्—Its अनुक्तकर्त्ता is आयुषा ।

सीता—रोदन्तं अय्यउत्तम् पुणो वि रोदावोअदि तादो ।  
[ रुदन्तम् आर्यपुत्रम् पुनरपि रोदयति तातः ] ।

रामः—मैथिलि ! एषः पर्यवस्थापयामि आत्मानम् । वतुस  
लक्ष्मण ! आपस्तावत् ।

लक्ष्मणः—यदाज्ञापयति आर्यः ।

भरतः—आर्य ! न खलु न्यायम् । क्रमेण शुश्रूषयिष्ये ।  
अहमेव यास्यामि । (कलसं गृहीत्वा निष्क्रम्य प्रविश्य) इमा आपः ।

Eng. Sita—Sir ! my noble husband is already wailing ;  
and you again set him to lament.

Ram.—Maithili ! now I am composing myself ; my  
darling Lakshman ! (bring) water.

Lakshman.—As the noble Sir commands.

Bharat.—Sir ! it is not proper. In consideration of the  
order of juniority (according to juniority) I should render  
service. Myself shallgo, (takes pitcher, goes out and enter-  
ing again) here is water.

Beng. सीता—आर्यपुत्र सदाई कांदहेन ताके आबार कांदान्  
केन तात ! राम—मैथिलि ! এই আমি নিজেকে স্থির করছি । বৎস  
লক্ষণ ! জন (আন) । লক্ষণ—আর্যের বেক্রপ আদেশ । ভরত—আর্য !  
এত ঠিক হলনা । (বয়সের) ক্রম অনুসারে আমি শুশ্রূষা করিব ।  
আমিই যাই । (কলস লইয়া বাহিরে গিয়া পুনরায় প্রবেশ করিয়া)  
এই জন ।

Tika.—‘রুদন্ত’ সদ ব পিতৃশোকিন রুদন্তম্ । ‘পর্যবस्थापयामि’—आत्मानम्  
प्रकृतिस्थम् करोमि । आत्मानं स्वाम् प्रकृतिमापादयामि । ‘न खलु न्यायम्’

कनौयसि भरते अत्र उपविष्टे सति ज्येष्ठस्य लक्ष्मणस्य जलानयनाय गमनम् न उचितम् प्रतिभाति । अतः 'क्रमेण' वयसः क्रमम् अनुसृत्य । 'शुश्रूषयिष्ये' शुश्रूषाम् करिष्ये । यतः अहम् लक्ष्मणादपि यवीयान् अतो मदैव प्रथमं शुश्रूषा विधेया इति भावः ।

## Notes

1. रुदन्तम्—रुद् + शतृ + द्वितीया एकवचनम् । Qual. आर्यपुत्रम् ।
2. रोदयति—रुद् + णिच् + लट् तिप् । Nom. तातः ।
3. पर्यावस्थापयामि—परि + अव् + स्था + णिच् + लट् मिप ।
4. आपस्तावत्—waters are wanted to wash off his tears that came to Rama's eyes due to पितृमरणसंवादः ।
5. क्रमेण—प्रकृत्यादित्वात् तृतीया । or better द्वितीया तृतीया ; comp "क्रमादसु" नारद इत्यबोधि सः" ।

6. शुश्रूषयिष्ये—शु + सन + णिच् + लृट् से । अत्र स्वार्थे णिच् । वा शुश्रूषां करिष्ये इति शुश्रूषा + ( 'तत्करोति' इति ) णिच् + लृट् से । "प्रातिपदि-काद् घात्वर्थे णिच् बहुलमिष्टवच्च" इति अत्र आकारलोपः । "णिचश्च" इति कर्त्तृगामिनि क्रियाफले सति आत्मनेपदम् । Similarly parse लक्ष्मणः शुश्रूषयतु and शुश्रूषय भगवन्तम् &c—these taking परस्मैपद due to nonconsideration of कर्त्तृभिप्रायफलता । शुश्रूषयि without णिच् also serves the purpose here. In this case आत्मनेपद will come by the rule "ज्ञाशुस्मृद्दृशं सनः" । Comp "शुश्रूषस्स गुरुजनम्"—Sak. IV.

Remark.—Bhasa all along takes Bharat as the junior to Lakshman as in Raghu XIII, 72 and 73. But others such as Mallinath, take Lakshman as junior to Bharat.

रामः—( आचम्य ) मैथिलि ! विशीर्यते खलु लक्ष्मणस्य व्यापारः ।

सीता—अग्रउत्त ! यं इदिणापि सुसूक्ष्मदृष्टो । [ आर्य-पुत्र ! ननु एतेनापि शुश्रूषयितव्यः ] ।

रामः—सुष्टु खल्विह लक्ष्मणः शुश्रूषयतु ! तत्रस्थो मां  
भरतः शुश्रूषयतु ।

भरतः—प्रसीदतु आयाः ।

Eng. Ram.—( Having sipped water ). Maithili, the  
services of Lakshman are ( or Lakshman's engagement in  
waiting upon me is ) lessening.

Sita.—My lord ! he, too, should render services to you.

Ram.—Rightly indeed ! let Lakshman wait upon me  
here and let Bharat attend to my business (or render me  
services) there (at Ayodhya).

Bharat.—Be propitious Sir !

Beng. राम—( आचमन करिषा ) मैथिलि ! लक्ष्मणेर कार्ये  
व्यापृति कमिषा आसितेह । सीता—आर्यपुत्र ! ईहारओ त तोमार  
कुशवा करा कर्तव्य । राम—ठिक कथा । लक्ष्मण एখানে कुशवा  
करन । आव भवत सेখানে ( अयोध्याय ) থাকिया আমার कुशवा  
करन । भरत—आर्य ! प्रसन्न हউन ।

Tika.—विशीर्यति विशीर्णमवति खल्वपीभवति इत्यर्थः । व्यापारः सीवाकर्म्मणि  
व्यावृतिः । तत्रस्थः—अयोध्यास्थितः ।

## NOTES

1. विशीर्यति—वि + शृ + कर्त्तृ + कर्त्ति लट् ति । Comp. “नहीतस्  
‘विशीर्यति’—Purana ; and Manu II. all—“परस्मात् विशीर्यति” ।

2. शुश्रूषयितव्यः—शु + सन् + णिच् ( स्त्रार्थे ) + तव्य &c. see ante  
also. Sita shows that though this is Lak's duty here, still  
it is not विशीर्ण (broken altogether), for Bharata as a younger  
brother has also a right to serve Rama always.

३. तवस्यः—तव + स्या + क कर्त्तरि । Being in अयोध्या ।

४. शुश्रूषयतु—शु + सृन् + णिच् (स्वार्थे) + लोट तुप् । Or शुश्रूषां करोतु इति शुश्रूषा + णिच् + लोट तु ।

भरतः—इह स्यास्यामि देहेन तत्र स्यास्यामि कर्मणा ।

नान्मेव भवतो राज्ञः कृतरक्षं भविष्यति ॥ १८ ॥

Prose.—इह (अहम्) देहेन स्यास्यामि तत्र कर्मणा स्यास्यामि । भवत एव नाम्ना राज्ञः कृतरक्षं भविष्यति (or भवतः नाम्ना एव etc).

Eng.—In body I shall stay here and in duty at Ayodhya. It is in your name (or by the force of your name) will the kingdom be governed (or protected).

Beng.—आमि देहे एधाने रहিব আর কাজে অযোধ্যায় থাকিব । আপনারই নামে (অথবা আপনার নামেই বা নামগাহাআই) রাজ্য রক্ষিত হইবে ।

Tika.—‘इह’ अस्मिन् आश्रमे ‘अहं’ देहेन कायेन स्यास्यामि । अत्र अवस्थाय तव सेवायाम् व्यापृतो भविष्यामि इति भावः । परन्तु ‘कर्मणा’ राज्यापालनकार्येण अहम् ‘तत्र अयोध्यायाम् स्यास्यामि’ । अतएव अवस्थाय अहं प्रतिनिधिवारेण अयोध्याराजास्य शासनम् विधास्यामि । [अपितु इदमपि त्वया श्रियं यत् नैव राज्ञाम् मनः, परन्तु] ‘भवतः एव राज्ञाम्’ नाम्ना राम एव राजा भरतस्तु तस्य प्रतिनिधिरिव इति घोषणया (यद्वा भवतः नाम्ना एव—भवतरूपेण मनः च राज्ञा अनुपस्थितौ अपि तव नाम्नः खलु माहात्म्येन) ‘राज्ञः कृतरक्षं’ कृतपरिपालनम् विद्धित-शासनम् इति यावत् ‘भविष्यति’ तव नाम्नः महिमानम् आकण्क्षं न कोऽपि राज्ञाम् अभिभवितुम् शक्यति, श्रुतो न कापि चिन्ता इति भावः ।

### Notes

1. देहेन, कर्मणा—करणे तृतीया ।

2. स्यास्यामि—स्या + लृट् + आसि ।



3. नाम्ना—करके तृतीया । The administration will go on smoothly in your name only.

4. कतरच्च—कृता विहता रक्षा रक्षणम् यस्य तदिति बहु । Adj. to राज्ञम् । Should we read here—नाम्नैव भरती राज्ञं कतरच्च करिष्यति (?) ।

Remark.—Bharat wants to govern the kingdom by a deputy on behalf of Rama's and his own self, acting also as the representative of Ramchandra the legal heir to the throne. And he prays to Rama not to make the व्यवस्था of serving him being in अयोध्या only (see sl. 24 infra).

रामः—वत्स कैकेयीमातः ! मा मैवम् ।

पितुर्नियोगादहमागतो वनम्

न वत्स ! दर्पान्नभयान्नविभ्रमात् ।

कुलं च नः सत्यधनं ब्रवीमि ते

कथं भवान् नीचपथे प्रवर्त्तते ॥ २० ॥

Prose.—हे वत्स ! पितुर्नियोगादहम् वनम् आगतः, न दर्पात् न भयात् न विभ्रमात् ; कुलं च नः सत्यधनम् इति ते ब्रवीमि । भवान् कथं नीचपथे प्रवर्त्तते ।

Eng. Rama—Ho son of Kaikeyi ! My darling ! Do not say so. It is neither through vanity, nor out of fear, nor on account of indiscrimination of my intellect, but by the express order of my father that I have come to the forest. I tell you that truth counts as wealth with our family, then why do you adopt (or take to) the inglorious path ?

Beng. राम—बत्स कैकेयीमातः । एरूप बलिष्ठ ना । बत्स ! पितुर्निर्देशेह आमि बने आसिन्नाहि अहङ्कारबशतः नहे, भय वा

बुद्धिः जज्ञा नहे । डोमाके बलितेहि ये आमादेव वंशे सताई  
( परम ) धन ; ( सुतरां ) तूमि केन असं पथे प्रवर्द्धित हईतेछे ?

Tika.—वत्स ! कैकेयीमातः ! कैकेयीपुत्र ! मा मैवम् ब्रूहि ! [ कथम्  
इति चेत शृणु—] 'वत्स ! अहम् १-तुः नियोगात्' निर्देशादेव वनमागतः 'न दर्पात्'  
स साराश्रमं परित्यज्य सत्यासाश्रमे निवसत्यामीति व्रथागर्वात् नाहम् वनमागतः ।  
'भयान्न' नैव कस्यचित् प्रबलप्रतिद्वन्द्विनः भीतिम् आसाद्य अहं राज्ञं त्यक्त्वा  
वनमागतः । 'विश्वमात्र' विश्वमः मतिभ्रंशः । नापि मे मतिभ्रंशोभूत येन राज्यं  
विहाय अहम् वनवासे मतिं हतवान् । ननु मदर्थं त्वं राज्यं त्यक्तवान्, नैव  
अहं राज्यार्थी, मया प्रार्थितस्त्वम् प्रत्यागच्छ इति चेत उत्तरं पठति—] 'कुलं  
नः' अस्माकं विश्रुतं कुलं 'सत्यधनं' अत्र सत्यम धनमिव रचणीयम् । यद्वा  
सत्यमेव अस्मत्कुलस्य धनं भवति । इत्यहम् ते ब्रवीमि' । तथा सति 'भवान्  
कथं नीचपथे' गहिं तपथे प्रवर्तते विचरितुमिच्छति । ननु पितुरादेशेन त्वया  
भरतेन अयोध्यायाम् अवस्थाय चतुर्दशवर्षाणि राज्याम् पालयितव्यम् । तव अत्र  
अवस्थानेन पितुराज्ञा लङ्घिता भवेत् । कथम् त्वम् पितुराज्ञालङ्घनरूपे गहिंते मार्गे  
चलितं प्रसूयसि । वंशस्य' वृत्तम् ॥

### Notes.

1. कैकेयीमातः—कैकेयी माता यस्य स इति बहु । Acc. to some  
कैकेयीमातृक also. See ante. Vocative case. It is better justified  
by the rule of Ramatarkabagish (the commentator of  
Mugdhaboth) that runs as मातृकस्य—मातः etc. It has been  
explained before in the first and second acts which see.

2. नियोगात्—हेतौ पञ्चमी ; or ल्यब्लोपे ५मी ; नियोगमाश्रित्य इत्यर्थः ।

3. दर्पात् &c.—हेतौ ५मी । See Tika for meaning.

4. सत्यधनम्—सत्यं धनं यस्य तदिदं बहु ; adj. to कुलम् । we can  
also read—कुलस्य नः सत्यधनं etc here.

5. नीचः—नीचः पत्यास्तमिन् इति कर्मधा । समासान्त by the rule “नृकपूर्वधूःपद्यामानच्चे” । A noble one born in a noble line (born in a noble family) can't stoop to ignobility. Comp. “भवाडशाश्चि अधिक्वर्तेरतिं हन्त हतामनस्विता” and “न्यायाधारा हि साधवः” &c

सुमन्त्रः—अथेदानौमभिषेकोदकं कतिष्ठतु ।

रामः—यत्र मे माताऽभिहितं, तत्रैव तावत् तिष्ठतु ।

भरतः—प्रसीदतु आर्यः । आर्य, अल्लमिदानीं ब्रणे प्रहर्तुम् ।

Eng. Sumantra.—Where will now the coronation-water be placed ?

Ram.—Let it be placed where my mother has told.

Bharat.—Be propitious noble sir ! Sir, so do not strike (me) upon the sore.

Beng. झ—अथन तवे अभिषेकवारि कोथान्न थाकिवे ? राम—येथाने आमार ना ब'लेछेन सेईथानेई थाकुक । त—आर्य प्रसन्न ह'उन ! आर्य ! आर कते आघात दिबेन ना ।

Tika.—अथेत्यादि । अधुना क अभिषेकोदकं तिष्ठतु [ अथेति प्रश्नेन अन्यथम् ] यत्रेत्यादि—यत्र अभिषेकः सम माता कैकेया अभिप्रैतस्तस्य भरतस्यैव भवतु इत्यर्थः । [ कैकेयाः अभिप्रायस्य उल्लेखेन व्यधितचेताः भरतः कथयति— ] प्रसीदतु इत्यादि । कैकेयीचेष्टितम् आकर्ष्य सम हृदये ब्रणम् खलु उत्पन्नम् । पुनरपि तस्य इङ्गितं ज्ञत्वा सम हृद्देनायाः उपरि ना आघातम् प्रयच्छ भ्रातः इत्यर्थः ।

### Notes

1. अभिषेकोदकम्—अभिषेकस्य उदकम् इति अश्वघासवत तादर्थ्ये इतत् । Sumantra seeing both Rama and Bharata wailing asks as to who is to receive coronation now at Ayodhya.

2. प्रहत्सुम्—here तुम् is used instead of त्वाच्च in connection with अलम् । This is peculiar with Bhasa. See ante.

3. अलं व्रणे प्रहत्सुम्—Kaikeyi's action has caused a wound in Bharata's heart ; now Rama's word with regard to that augments that pang in Bharata. So he says thus.

अपि सुगुण ममापि त्वत्प्रसूतिः प्रसूतिः  
स खलु निवृतधीमांस्तु पिता मे पिता च ।  
सुपुरुष ! पुरुषाणाम् मातृदोषो न दोषो  
वरद ! भरतमात्तुम् पश्य तावद् यथावत् ॥ २१ ॥

Prose.—हे सुगुण ! त्वत्प्रसूतिर्ममापि प्रसूतिरपि । स खलु निवृतधीमान् ते पिता मे पिता च । सुपुरुष ! पुरुषाणाम् मातृदोषो दोषो न । हे वरद ! आत्तुं भरतम् तावत् यथावत् पश्य ।

Eng.—Oh accomplished one ! the line (dynasty) in which you are born has produced me also ; your father of firm intellect is also the father of mine ; oh great one ! with reference to males, their mother's blame never counts. Oh the bestower of boons, please look upon the dejected Bharat in his true colour ( or perspective ).

Beng.—हे सुगुण ! আপনার যে বংশে জন্ম আমারও তাই । সেই স্থিরব্রতি আপনার পিতাই আমারও পিতা । हे सुपुरुष ! पुरुषेण मातृदोषो न दोषो नय । हे वरद, आर्तुं आमाके ठिकतावे देखून ।

Tika.—‘सुगुण !’ हे श्रीमन्गुणशालिन् ‘त्वत्-प्रसूतिः’ तव उत्पत्तिरूपं कुलं यस्मिन् कलौ त्वत्पन्नः ‘तत् कुलं’ मम अपि प्रसूतिः ‘एकस्मिन्नेव कुले आबाम् जातौ’ इत्यर्थः । ‘स खलु निवृतधीमान्’ स्थिरमतिः ‘ते पिता मे पिता च’ । [ ननु मातरी

आवयाः भिन्ने ततैव विभेदः इति चेत् उत्तरं पठति—] हे सुपुरुष ! अष्टजन !  
 'पुरुषाणां मातृदोषः दीपो न' । मातुः खलु दोषेण पुत्राः नैव दूषताः भवन्ति । अतः  
 कैकेया कृतोऽपराधः न सद्यः संक्रमति इति भावः । 'हे वरद !' हे वरदानसमर्थ !  
 'आत्तं' दोनं भरतं 'यथावत् पश्य' तावत् [ तावदिति अवधारणेऽव्ययम् ] । भरतस्य  
 दैन्यं वीक्ष्य तस्य मनोभावम् विचारय, नैव कैकेयाः दोषेण तम् अपराधम् मन्यन्ते ।  
 मालिनीवृत्तम् । ( वरद इति सर्व्वान्वयैकपदम् । अग्रे द्रष्टव्यम् ) ।

### Notes

1. सुगुण—vocative case. शोभनाः गुणाः यस्य स इति बहु । Being  
 गुणवान् you can easily see this—that we come from the same  
 family, and consider me accordingly.

2. त्वत्प्रसूतिः—तव प्रसूतिरिति इतत् । प्रसूतिः=वंशः here । प्रसूयते  
 अस्मात् वा अस्यामिति प्र + सू + क्तिन् - पादान् अधिकरणवाच्ये ।

3 निभृतधीमान्—नि + भृ + क्त = निभृतः वशोक्तः । Cp. "निभृतात्मज-  
 मत्यदाराः"—श्रीश्रीचण्डी । निभृता वशोक्तता धीरिति कर्मधा । Controlled  
 or trained intellect. स्थिरमतिः इत्यर्थः । सा अस्य अस्ति इति मतुप् ।  
 Qual. पिता । or—निभृतस्य जितेन्द्रियस्य असी धीमान् च । Having such  
 a पिता we are to be of good mentality.

4. सुपुरुष—शोभनः पुरुषः इति प्रादितत् ; vocative. As a good per-  
 sonage you just consider that मातृदोष doesnot always attach a  
 noble son.

5. मातृदोषः—मातृदोषः इति इतत् ।

6. आत्तं—दानम् ; adj to भरतम् । By appeal to your merit  
 you are reminded to judge me by thy own perspective, and  
 being good वरद, permit me to serve you and do fulfil my  
 prayer.

7. यथावत्—अव्ययम् । In true colour ; in proper perspective.

सीता—अग्रउत्त । अतिकरणं मन्त्रे अइ ( दि ? ) भरदो । किं दाणिं अग्रउत्तेण चिन्तीअदि । [ आर्यपुत्र ! अतिकरणम् मन्त्रयते भरतः । किमिदानोम् आर्यपुत्रेण चिन्तयते ] ।

Eng. Sita—My noble husband ! indeed Bharat is talking very piteously. What is now being thought by my noble husband ?

Beng. सीता—आर्यपुत्र ! भरत अति करुणभावैह कथा बनुहेन एतेन आर्य कि चिन्ता करुहेन ?

Tika.—‘अतिकरणम्’ अतिदीनम् । ‘मन्त्रयते’ कथयति आलपति इति यावत् ।

### Notes

1. अतिकरणम्—adverb ; अतिमात्रम् करुणमिति प्रादितम् । Sita thus interferes and appeals to Rama. Bharata is aggrieved due to his mother's fault and tries to atone for it and has appealed to you to judge him in true light. So please do so.

रामः—मैथिलि ।

तं चिन्तयामि नृपतिं सुरलोकयातम्

येनायमात्मजविशिष्टगुणो न दृष्टः ।

इदृग्विधं गुणनिधिं समवाप्यलोके

धिगम्भो विधेर्यदिवलं पुरुषोत्तमेषु ॥ २२ ॥

Prose.—येन अयम् आत्मजविशिष्टगुणः न दृष्टस्त्वं सुरलोकयातम् नृपतिं (दशरथं) चिन्तयामि । इदृग्विधं गुणनिधिम् (पुत्रं) समवाप्य (स्थितेषु) पुरुषोत्तमेषु विधेर्यदिवलं (तर्हि) भो धिक् ।

Eng. Rama.—Oh Maithili ! I am thinking of that deceased monarch, who could not witness the uncommon virtues

of his son. Alas ! it is a regrettable matter that great persons though they beget such a son of innumerable merits are subject to the decrees of fate (or are overpowered by fate).

Beng. राम—मैबिलि, विनि पुत्रर एरूप असामाञ्च गुण देखिते पाईलेन ना सेई परलोकगत नृपतिर कथाई आमि चित्ता कबितेहि । संसावे एरूप गुणसागव (पुत्र) पाईझाओ यदि महापुरुषदेव दैवप्रताप सह कबिते हय तबे ईहा बडई कछेर कथा ।

Titk.—‘यन राज्ञा आत्मजविशिष्टगुणः’ आत्मजस्य पुत्रस्य भरतस्य विशिष्टः अलोकसानान्यः गुणः उत्कर्षः, स च असाधारणआतृर्भाक्त्वरूपः न दृष्टः ‘तम् सुरलोकयात’ दैवलोकप्रस्थितम् ‘नृपतिं चिन्तयामि’, लोके संसारं भुवने इत्यर्थः ‘ईदृग् विधम्’ एवमकारम् भरततुल्यम् ‘गुणनिधिं’ गुणसागरम् पुत्रम् इति यावत् । ‘समवाय्यं’ प्राप्य अपि ‘स्थितिषु’ गुणवन्त पुत्रम् अधिगतेषु अपि इत्यर्थः ‘पुरुषोत्तमेषु’ नरश्रेष्ठेषु ‘विधेः’ दैवस्य यदि बलम् पराभवसामर्थ्यम् अभिभवशक्तिरित्यर्थः तर्हि भो धिक् नूनं तत् कष्टदायकम् । [ धिक् इति कष्टसूचकम् अव्ययम् ] । अधिगतसुपुत्रेषु अपि नरश्रेष्ठेषु विधिः प्रभावः प्रदर्शयति चेत् नूनं तत् दुःखप्रदम् इत्यर्थः । वसन्ततिलकं वृत्तम् ॥

### Notes

1. आत्मजविशिष्टगुणः—उक्ते कर्मणि १मा । आत्मजनः जायते इति आत्मन् + जन् + ङ । वि + शिष् + क्त = विशिष्टः । तादृशः गुणः इति कर्मधा । आत्मजस्य विशिष्टगुणः इति इतत् ।

2. सुरलोकयातम्—सुराणां लोकः इतत् ; त यातस्मिन् २तत् वा better सुप्सुपा ।

3. ईदृग् विधम्—ईदृशी विधा यस्य तम् इति बहु, adj. to गुणनिधिम् ।  
Note—the like produces the like “आकरे पद्मपुष्पाणां पद्मनिबोपजायते” ।

4. समवाय्य—सम् + अव + आप + ल्यप् । To bring about समान

কর্তৃকত in such cases we are to make 'स्थितेषु' understood here.  
See Tisa.

৬. পুরুষোত্তমেষু—পুরুষেণ উত্তমঃ ইতি সুপ্‌সুপা ; it not being a স'জ্ঞা here. তৈব । বিষয়ে অধি' ওনী । পুরুষাণামুত্তমঃ as ইষে ইতৎ is also correct.

রামঃ—বত্ম ! কৈকয়োমাতঃ

যত্ সত্যম্ পরিতোষিতোঽস্মি ভবতা নিষ্কল্মষাত্মা ভবাং-  
স্বদ্বাক্যস্য বশানুগোঽস্মি ভবতঃ খ্যাতৈর্গুণৈর্নির্জিতঃ !

কিন্ত্বতদ্বৃপ্তবৈচস্কদনৃতং কতুং ন যুক্তং ত্বয়া

কিচ্ছীতপাদ্য ভবদ্বিধং ভবতু তে মিথ্যাভিধায়ী পিতা ॥ ২৩ ॥

Procse.—যত ভবতা পরিতোষিতোঽস্মি (তত্) সত্যম্ (ভবতি) । ভবান্ নিষ্কল্মষাত্মা । ভবতঃ খ্যাতৈর্গুণৈঃ নির্জিতঃ (অতঃ) তদ্বাক্যস্য বশানুগোঽস্মি । কিন্ত্বদনৃতং বচঃ । তত্ ত্বয়া অনৃতং কতুং ন যুক্তম্ । কিচ্ছ তে পিতা ভব-  
দ্বিধমুদপাদ্য মিথ্যাভিধায়ী (কথং) ভবতু ?

Ram.—Really I have been satisfied with you. Blameless you are. Being captivated by your renowned virtues (merits) I have been subject to your dictate. But such is the king's order and it does not behove you to nullify it ; moreover will your father giving birth to one of your calibre or standard come out a liar ?

Beng.—আমি সত্যই তোমার দ্বারা (তোমার ব্যবহারে) পরি-  
তোষিত হইয়াছি । তুমি নিষ্পাপ । আমি তোমার প্রখ্যাত গুণের  
দ্বারা পরাজিত হইবা তোমার বাক্যের বশবর্তী হইলাম । কিন্তু রাজার  
এই বাক্য (আদেশ)—সেটা মিথ্যা করা (অজ্ঞা করা) তোমার  
উচিত নহে । আরও বিবেচনা কর তোমার পিতা তোমার আয়  
পুত্রকে জন্ম দান করিবা কি মিথ্যাভাবী হইবেন ?



Tika.—‘यत् ( अहम् ) भवता परितोषितोऽस्मि’ सन्तोषितो भवामि ‘तत् सत्यम्’ भवति [ यत्तदोः नित्यसत्यत्वः ] । भवान् निष्कलमघातना’ निष्कलुषचेताः । ‘भवतः ख्याते विश्रुतैर्गुणैः’ आदभक्तिप्रभृतिभिः ‘निर्जितः’ पराजितः वशोभूतः इत्यर्थः ( सन् अहम् ) ‘त्वद्वाक्यस्य’ तव निर्देशस्य ‘वशानुगः’ वशवर्त्तो अस्मि, ‘किन्तु वृपतेरेतत् वचः’ यदहम् चतुर्दश वर्षाणि वने वतस्यासीति त्वच्चराजभविष्यति इति तत् वाक्यम् ‘त्वया अनृतम् मिथ्या कर्तुम् न युक्तं’ न उचितम् । अपरं च विवेचय— [ किम् ? ] यत् ‘ते पिता भवद्विधम्’ भवत्सदृशम् ‘गुणवन्तस् पुत्रम् उत्तपाय’ जनयित्वा ‘मिथ्याभिधायी’ मृषाभाषी कथं ‘भवतु’ न कथमपि तत् स्यात् । शार्दूलविक्रीडित’ वृत्तम् ॥

1. परितोषितः—परि + तुष + णिच् + क्त कर्मणि ।

2. निष्कलमघातना—adj. to भवान् । निर्गतम् ( निरस्तम् ) कल्मष’ पापम् यस्मात् स. इति वद् by “प्रादिभ्योधातुजस्य—” । तादृशः आत्मा ( मनः ) यस्य स बहु । So entertain no doubt about your own good qualities of the head and heart.

3. निर्जितः—निर् + जि + क्त कर्मणि । गुणैः has करणे इया ।

4. वशानुगः—वशम् अनुगच्छति इति वश + अनु + गम् + ड कर्त्तरि । यद्वा वशस्य अनुगः इति हतम् । I place myself under the control of your words or request. But just consider—how can you make the father मिथ्याभिधायी ।

5. युक्तम्—युज् + क्त कर्मणि । Its अनुक्त कर्त्ता is त्वया ।

6. भवद्विधम्—भवतः विधा ( प्रकारः ) हतम् । भवद्विधा इव विधा यस्य तमिति बहु, ; obj to उत्तपाय । Here वद् is guided by “सप्तस्युपमान-पूर्वस्योत्तरपदलोपश्च वक्तव्यः” ।

7. उत्तपाय—उत् + पद् + णिच् + ल्यप् ।

8. मिथ्याभिधायी—मिथ्या is an अव्यय here. मिथ्या अभिधातुम् शीलम् यस्य स इति मिथ्या + अभि + धा + णिनि कर्त्तरि ताच्छीलो । Adj. to पिता ।

9. भवतु—लोड संप्रत्ये by the rule “विधिनिमित्तयाधीष्टसंप्रत्यप्रार्थनेषु लिङ्” ।

**भरतः—**यावत् भविष्यति भवन्नियमावसानम्  
तावद्भवयिमिह ते नृप पादमूले ॥

Prose.—हे नृप ! यावत् भवन्नियमावसानम् भविष्यति तावत् इह ते पादमूले भवेयम् ।

Eng.—Ho Your Majesty, till the end of your vow, I would better stay here at your feet.

Beng.—महाराज ! তোমার নিয়মের অবসানকাল পর্যন্ত আমি এখানে তোমার শ্রীচরণ সমীপে অবস্থান করি ।

Tika.—नृप ! हे महाराज ! [ त्वमेव राजा नाहम् । अहम् हि राजसेवकः, अतः ] ‘यावत्’ यावत् कालेन भवन्नियमावसानम् भवतः नियमस्य वनवासव्रतस्य अवसानम् समाप्तिर्भविष्यति तावत् तावन्तम् कालम् व्याप्य ‘इह’ अत्र आश्रमे ते पाद-मूले श्रोचरणसमीपे अहं भवेयम् तिष्ठेयम् इति मे प्रार्थना । प्रार्थनाया विधिलिङ् ।

#### Notes

1. यावत् तावत्—these denote अवधि here. अव्यय ; comp “यावदगच्छसिचान्तम्” Sak VI. The reading भवति will be better here.

2. भवन्नियमावसानम्—भवतः नियमः इतत् ; तस्य अवसानम् इति इतत् ; अव+सी+लुट् । Nom to भविष्यति ।

**रामः—**मैव नृपः स्वसुकृतैरनुयातु सिद्धिं

मे शापितो न परिरक्षसि चेत् स्वराज्यम् ॥ २४ ॥

Prose.—ना एवम् ( भवतु ) ; नृपः स्वसुकृतैः सिद्धिमनुयातु ; स्वराज्यं चेत् न परिरक्षसि ( रक्षि ) मे शापितोऽसि ।

Eng.—Rama.—Let it not be so ; may the king attain success ( in the next world ) by dint of his merits (good

deeds). I charge you on oath to protect your own kingdom (or you would be cursed by me should you not administer your own kingdom).

Beng —एकप हरेना; बाज्जा निजगुण्य जिक्कि दाभ करुन;  
आयार शपथ लागे, यदि तूमि स्वराज्य पालन ना कर।

Tika.—‘मा’ न ‘एव’ तव वाक्यानुसारेण कार्य्यं ‘भवत्’। ‘नृपः दशरथः  
स्वसुकृतैः’ पुण्यवन्तैः ‘सिद्धिं स्वर्गसुखम् ‘अनुयातु’ प्राप्नोतु। त्वया राज्ञि स्वीकृते  
सति राज्ञः सत्यं रक्षितम् भवेत् तथा सति स स्वर्गपुण्यम् अनुभविष्यति। तस्य  
अन्यथाचरणम् मा भूत् येन तस्य स्वर्गभ्रंशो जायेत इति भावः। अतएव त्वया  
नूनम् अयोध्यां गत्वा राज्ञं पालनीयम्; ‘परम्’ स्वराज्यम् तभ्यं पित्रा प्रदत्तम् राज्ञं  
चेत् यदि न परिरक्षसि न प्रतिपालयसि ‘तर्हि’ मे शापितोऽसि’ मम शपथः त्वाम् अधि-  
करिष्यति; अहम् त्वामुद्दिश्य शापम् उच्चारयिष्यामि।

#### Notes.

1. स्वसुकृतैः—स्वस्य स्वं वा सुकृतं तैरिति इतत्, कर्मधा वा। करणे इया।
2. स्वराज्यम्—obj. of परिरक्षसि।
3. मे—used instead of मया। This is sanctioned by Durgadas Vidyabagish also the famous commentator of the *Mugdhabodh*. By way of illustration he cites the following from *Sree sree Chandi* :—

विष्णोः शरीरग्रहणमहमोशन एव च।

कारितास्मि यतोऽतस्तुं कः स्तोतुम् शक्तिमान् भवेत् ?

Compare *swapnavasavadatta* also for a similar use of Bhasa “देव्यपनये काकता ते उद्भिः” VI; or we may take it as an अव्यय having the sense and use of मया। Compare “मे वृताङ्कुरो दत्तः”—*Sak Act VI* and our notes there.

4. শাপিতঃ—শপ্ + ণিচ্ + ক্ত কর্মণি। Here ণিচ্ is rather স্বার্থে, for শপ ভ্-বাদি and দিবাদি is transitive as well.

N. B.—শাপিতোঽসি may be explained otherwise :—মে মম, জীবনে শাপিতোঽসি i. e. ময়া ত্বম্ মম জীবনে শাপিতঃ ভবাস meaning that যদিহ ত্বম্ ন রাজ্যং পরিত্যজসি তর্হি মম জীবনং নশ্যতু ইতি মে শপথবাণী। But also note—such short forms of অস্বদ or যুগদ should not be used at the beginning of sentences “ব্যক্যাদীনাভূত্”। So this is an irregular use unless it is taken as an অব্যয়।

ভরতঃ—হন্ত ! অনুত্তরমভিহিতম্ । ভবতু সময়তস্তে রাজ্যং পরিপালয়ামি ।

রামঃ—বত্স ! কঃ সময়ঃ ?

ভরতঃ—মম হস্তে নিহিতম্ তব রাজ্যং চতুর্দশবর্ষান্তে প্রতিগ্রহীতুমিচ্ছামি ।

Eng. Bh.—Alas, what you have said has silenced me. However, I shall rule over the kingdom on one condition.

Ram.—My darling ! what is that ?

Bh.—I wish that you would take back your kingdom placed under my charge, at the end of fourteen years.

Beng. ভরত—হায় ! এমন বলিলেন যে ইহার আর উত্তর নাই । যাহোক ! আমি এক সর্ত্তে রাজ্য পরিপালন করিব । রাম—কি সর্ত্ত ? ভরত—আমার হস্তে প্রদত্ত আপনার রাজ্য চতুর্দশবর্ষ পরে আপনি পুনরায় গ্রহণ করিবেন ইহাই আমার ইচ্ছা ।

Tika.—‘অনুত্তরম্’ অবিরামানম্ উত্তরম্ যন্মিন্ তদ যথা তথৈতি বহু—। শপথমীতি প্রদৃশ্য যৎ তথা কথিতম্ তস্য উত্তরং দাতুম্ ন ময়া শক্যম্ । ‘সময়তঃ’

समयात् समयम् अनुसृत्य [समयः—संविद् । तथाहि "समयाः शपथाचारकालविज्ञान-  
संविदः" इत्यमरः] । चतुर्दशवर्षान्ते चतुर्दशवर्षाव्यापिवनवासस्य अवसाने । प्रति-  
गृहीतुम् [अत्र अन्तर्भावितः णिजन्तार्थः । तेन प्रतिग्राहयितुम् इत्येव अर्थः] । प्रति-  
पादयितुम् स्त्रीकारयितुम् इति यावत् ।

Notes

1. अनुत्तरम्—बहु । See Tika. Adverb.
2. समयतः—पञ्चमी स्थाने तच् ; द्विती प्रसी or ल्यव लोपे प्रसी ।
3. परिपालयामि—परि + पा + णिच् + लट् मिप ; भविष्यतसानीष्ये लट् ।
4. चतुर्दशवर्षान्ते—चतुर्दशानाम् वर्षाणाम् सप्ताहारः चतुर्दशवर्षम् इति  
द्विगु ; वर्षशब्दस्य पाठादित्त्वं कल्पात् तस्य आकृतिगणत्वात् ; तेन न ईर् द्विगौ । यद्वा  
चतुर्दशसंख्यकानि वर्षाणि इति शाकपार्थिवादि ; तेषाम् अन्ते इति इतत् ।
5. प्रतिगृहीतुम्—प्रति + गृह् + तुम् ; Here the sense of णिच् प्रत्ययः  
is expressed by the root and is necessary. See Tika ; other-  
wise the rule "समानकर्तृकेषु तुसुन्" is violated.

रामः—एवमस्तु ।

भरतः—आर्य्य ! श्रुतम् ? आर्य्य ! श्रुतम् ? तात श्रुतम् ?

सर्व्व—वयमपि श्रोतारः ।

भरतः—आर्य्य ! अन्यमपि वरं हृत्तुं मिच्छामि ।

रामः—वत्स ! किमिच्छसि ? किमहं ददामि ? किमह-  
मनुष्टास्यामि ?

Eng. Ram.—Let it be so.

Bh.—Noble sir ! have you heard ? noble Madam, have  
you too ? Venerable sir ! have you also ?

All.—We have all heard.

Bh.—Noble sir ! I want to have another boon.

Ram.—My darling ! what do you want ; what shall  
I give you ? what am I to do ?

Beng. বাম—তাহাই হউক। ভরত—আর্য্য (লক্ষ্মণ) ঔনিলেন ত ? আর্য্য (সীতে) ঔনিলেন ত ? তাত (সুমন্ত্র) ঔনিলেন ত ? নকলে—আমবা নকলেই ঔনিলাম। ভরত—আর্য্য ! আর একটী বর নইতে চাই। বাম—বৎস ! কি চাও ? কি দিব ? কোন কার্য্য করিব !

ভরতঃ—পাদোপমুক্তে তব পাদুকে মে  
 এত প্রযচ্ছ প্রণতায় সূত্রী ।  
 যাবত্ ভবানিষ্যতি কায্যসিদ্ধিঁ  
 তাবত্ ভবিষ্যামনযোবিধেয়ঃ ॥ ২৫ ॥

Prose.—এতে এব পাদোপমুক্তি পাদুকে সূত্রী প্রণতায় মে প্রযচ্ছ। যাবত্ ভবান্ কায্যসিদ্ধিমেষ্যতি তাবদনযোবিধেয়ী ভবিষ্যামি।

Eng.—Please give me who bends down his head (or who prostrates himself with his head bent) the pairs of sandals used by your feet ; I shall remain subservient to these, till you reach the end of your duties (or till your duties come to a finish).

Beng.—আপনার চরণোপভুক্ত পাছুকা নতশিরে প্রণত আমায় প্রদান করুন। যতদিন না আপনার কার্য্য সিদ্ধি হইবে ততদিন আমি ইহারই অধীন হ'য়ে থাকিবো।

Tika.—এতে সম প্রযচ্ছম্ বর্তমানৈ তব পাদোপমুক্তি চরণাখ্যাম্ ব্যবহৃতৈ পাদুকে উপানতী সূত্রী শিরসা প্রণতায় অবনতায় মে সন্মম্ প্রযচ্ছ দীহি। যাবত্ যাবতা কালৈ ভবান্ কায্যসিদ্ধিম্ পিতৃসন্ত্যাপালনার্থম্ বনবাসম্রতীদৃশ্যাপনরূপস্য কায্যস্য সিদ্ধিম্ এষ্যতি প্রপ্শ্যতি, তাবত্ তাবন্তম্ কালং ব্যাপ্য (অহম্) অনযোঃ পাদুকযোঃ বিধেয়ঃ বশঃ অধীনঃ ইতি যাবত্ ভবিষ্যামি স্থাস্যামি। [ কায্যসিদ্ধিরিতি পদৈন সন্ত্যাপালনসিদ্ধিঃ রাবণবধাদিরাপা কায্যসিদ্ধিরপি ধ্বন্যতি ]।

Notes

1. पादोपभुक्ते—पादाभ्याम् उपभुक्ते इति इत् । उप + भुज् + क्त कर्मणि ।  
Qual. पादुके (which is obj. of प्रयच्छ ) ।

2. मूर्ध्ना—करणे श्या ॥ प्रणताय ते—सम्यग्दाने ऋणी ॥ Here एष्यति  
better be एति (see note 6 P. 352.)

रामः—( स्वगतम् ) हन्तभोः ।

सुचिरेणापि कालेन यशः किञ्चिन्मयाज्जितम् ।

अचिरेणैव कालेन भरतेनाद्य सञ्चितम् ॥ २६ ॥

Prose.—सया सुचिरेणापि कालेन किञ्चिद् यशः अज्जितम् । भरतेन अद्य  
अचिरेणैव कालेन ( यशः ) सञ्चितम् ।

Eng.—Very little fame (or scanty fame) was earned by  
me and that too after a considerable period of time ; but  
Bharata has today acquired that within a shorter period  
(or within a very shortspace of time).

Beng.—दीर्घ दिनेन आशि खूब अन्नयशहे अर्जन करेछिनाम । आज  
भरत अतान्नकालेहे ताहा अर्जन करिनेन ।

Tika.—सया सुचिरेणापि अतिदीर्घेणापि कालेन किञ्चित् अत्यल्पमेव यशः  
पितृभक्तिप्रदर्शनं नादिना कौर्त्तिः 'अज्जितम्', ( परम् ) भरतेन अद्य अचिरेणैव  
अत्यल्पेन एव 'कालेन सञ्चितम्' स्वायत्तीकृतम् महदयशः इति अध्याहार्यम् । तत् तु  
स्वार्थत्यागभाटभक्तादिप्रदर्शनरूपमिति वीधान् ।

Notes.

1. सुचिरेण—adj. to कालेन । सुष्टु चिरम् इति प्रादि । Either चिर  
(neut.) is the base here ; or चिरेण is a विभक्तिप्रतिरूपक अव्यय, here.

2. कालेन—अपवर्गे द्वितीया ।

सीता—अग्रयउच ! दीयदि खु पुङ्गमजाग्रणं भरदस्म ।  
[ आर्यपुत्र ! ननु दीयताम् खलु प्रथमयाचनं भरताय ] ।

রামঃ—তথাস্তু । বত্‌স । গৃহ্যতাং । ( পাদুকে অর্পয়তি ) ।

ভরতঃ—অনুগৃহীতোঽস্মি । ( গৃহীত্বা ) আৰ্যপুত্র, অমি-  
থেকোদকম্ আবল্লংযিতুমিচ্ছামি ।

রামঃ—( সুমন্ত্রমবলোক্য ) তাত ! যদিষ্ট' ভরতস্য, তৎ  
সর্ব' ক্রিয়তাং ।

সুমন্ত্রঃ—যদাশ্চাপ্যত্মাযুস্মান্ ।

Eng. Sita—My noble husband ! this is the first entreaty  
(supplication) of Bharat and it should be granted.

Ram,—Let it be so ; my darling, take it (offers the pair  
of sandals). Bharat.—I am obliged ; (having taken) noble  
sir ! I want to throw installation-water upon it.

Ram.—(eyeing Sumantra) Do all those what Bharat  
desires.

Sumantra.—As the longlived one commands.

Beng. গীতা—আৰ্যপুত্র ! ভরতের ইহা প্রথম প্রার্থনা, ইহা  
প্রদান করুন । রাম—তাহাই হউক । বৎস ! গ্রহণ কর । ( পাদুকা-  
যুগল প্রদান করিলেন ) । ভরত—অনুগ্রহীত হইলাম । ( গ্রহণ করিয়া )  
ইহাতে আমি অভিষেকবারি নিক্ষেপ করিতে চাই । রাম ( সুমন্ত্রকে  
দেখিয়া )—তাত ! ভরত বাহা চায় তাহা করুন । সুমন্ত্র—আমুদ্বানের  
যে রূপ আজ্ঞা ।

#### Notes

1. দীযতাম্—প্রার্থনায়াম্ লোট । ত্বয়াদীযতাম্ । The usual reading  
as দীযতি for দীযতি is bad, rather read দীযত ; Sita took all this as  
the প্রথমপ্রার্থনা of Bharata and prayed to Rama for granting it.

2. হষ্টম্—হষ্ট + ক্ত বক্তমানি, and hence ভরতস্য হষ্টম্ ক্ত'বি হষ্টী ।

3. Remark—"রামঃ-তাত" &c. Here a stage-direction as সুমন্ত্র



विलोक्य etc should be better. Bharata urges coronation of राम-पादुका and Rama grants it directing Sumantra to do as Bharata wishes.

भरतः—( आत्मगतम् ) हन्त भोः ।

अङ्गेयः स्वजनस्य पौरुषचितो लोकस्य दृष्टिचमः

स्वर्गस्थस्य नराधिपस्य दयितः शीलान्वितोऽहं सुतः ।

आढ्याणाम् गुणशालिनां बहुमतः कीर्त्तं मंहद् भाजनम्

संवादिषु कथाश्रयो गुणवताम् लब्धप्रियाणां प्रियः ॥२७॥

Prose.—शीलान्वितः अहं स्वजनस्य अङ्गेयः, पौरुषचितः, लोकस्य दृष्टिचमः, स्वर्गस्थस्य नराधिपस्य दयितः सुतः, गुणशालिनां आढ्याणाम् बहुमतः, कीर्त्तं मंहद् भाजनम्, गुणवतां संवादिषु कथाश्रयः ( कथाविषयः ) लब्धप्रियाणां प्रियः जातः ।

Eng.—By dint of my conduct, I have again grown worthy of my relatives' respect, popular with the citizens, able to stand the seeing by the public, a beloved son of the king in heaven, much esteemed by my worthy brothers, a glorious receptacle of fame, a subject in conversations of the meritorious (magnanimous), and dear to those who like to see Ram crowned.

Beng.—आमि चरित्रगुणे ( पुनरपि ) स्वजनवर्गेर श्रद्धाभाजन, नागरिकगणेर अहुरागास्पद, जनसंघेर दृष्टिगहने समर्थ, वर्गत नृपतिर प्रियपुत्र, गुणशालीनातृबन्धेर आदरेर सामग्री, कीर्त्तिर महापात्र, सज्जनगणेर आलापप्रसङ्गे उल्लेखयोग्य एवं रामेर राज्यालाभ वादेर आकाङ्क्षित तादेरु प्रिय हईलाम ।

Tika.—‘शीलान्वितः’ शीलैर्न हृत्तेन अन्वितः युक्तः ‘अहं’ पुनरपि ‘स्वजनस्य आत्मीयानां अङ्गेयः’ जातः । सम कृते राज्यापह्नारिण्याः सातुर्दोषिण अहं

स्वजनानाम् अश्रद्धामिव उत्पादितवान् परम् अधुना स्वचरित्रबलेन पुनरपि तेषाम्  
 श्रद्धाम् अर्जयितुम् समर्थः इत्यर्थः । 'पौररुचितः' पौरैः नागरिकैः रुचितः  
 तेषाम् अनुरागास्पदम् अहं सञ्जातः । रामे राज्ञा निबिध्य अहम् पुनरपि अयोध्या-  
 वासिनाम् अनुरागम् आकृष्टवान् अस्मि इति भावः । 'लोकस्यदृष्टिकमः' जनानां दृष्टि-  
 सहने समर्थः । मातृदोषेण सदोषः अहम् जनानाम् दृष्टिम् सोढुम् अक्षमः आसम्  
 अधुना क्षालितदाषोहम् तेषां दृष्टिसहने समर्थः सञ्जातः । 'स्वर्गस्थस्य मृतस्य  
 नराधिपस्य दयितः प्रियः सुतः' अहं सञ्जातः । मर्त्ये राज्ञा गृहीतं ज्ञात्वा पिता  
 मयि खेदं विजहौ अधुना अहं पुनरपि स्वर्गस्थस्य पितुः खेदभाजनं जातः । 'गुण-  
 शालिनां' सदगुणयुतानाम् 'धाटणाम् लक्षणादीनाम् बहुमतः' जातः । मामिव  
 राज्यापहारिणं ज्ञात्वा मयि तेषाम् सदगुणशालिनाम् धाटणाम् अनादरः आसीत् अधुना  
 पुनः अहम् तेषाम् आदरपात्रं सम्भूतः । 'कीर्त्तः' यशसः धाटभक्तिप्रदर्शनरूपस्य  
 'महत्' विशालम् उन्नतम् इति यावत् 'भाजनं' पात्रम् अहं जातः । 'गुणवताम्' गुण-  
 शालिनाम् उदारगुणानां इत्यर्थः 'संवादेषु आलापेषु 'कथाश्रयः' भरतः खलु ईदृशम्  
 सौभाग्यम् प्रदर्शितवान् इति उल्लेखविषयः, च 'लब्धप्रियाणाम्' लब्धम् रामस्य एव  
 राज्यालम्बरूपं प्रियम् कञ्चित् यैः तेषामपि सुमन्त्रादीनाम् प्रियः अधुना जातोऽहम् ।

## Notes

1. स्वजनस्य—अनुक्तकर्त्तरि षडौ in connection with the कृत्य  
 affix यत् in अङ्येय । स्वजनेन is also correct.
2. शीलान्वितः—शीलेन अन्वितः इति शतम् । Qual. अहम् ।
3. पौररुचितः—पौरैः रुचितः । शतम् । रुच + क्त कर्मणि ।
4. दृष्टिकमः—क्षमः इति क्षमः पचाद्यच् । दृष्टेः क्षमः इतत् । लोकस्य  
 and नराधिपस्य have शेप् षडौ ।
5. गुणशालिनाम्—गुणेन शालन्ते शोभन्ते ये ते इति उपपदतम् । गुण +  
 शाल + णि कर्त्तरि साधुकारिणि । Qual. धातूनाम् ।
6. बहुमतः—बहु + मन् + क्त कर्मणि वचमाने । So its अनुक्तकर्त्ता  
 (धातूनाम्) takes षडौ by "क्तस्य च वचमाने" ।

7. কথ্যায়:—কথায়: কথ্য: ইত্য।

8. লব্ধ প্রিয়ানাং—কর্মণি ইহী। প্রিয় ইতি কৃতপ্রত্যয়ান্তশব্দযোগে কর্মণি বহী। লব্ + ক্ত ভাবে লব্ধম্ = লাভ: i. e. রামের রাজ্যলভ্যভাৱ:। লব্ধম্ রামল্য-রাজ্যলাভ: প্রিয়ং যৈবা তৈবামিতি বহু। পদে প্রিয়লব্ধানাম। or লব্ + ক্ত কর্মণি = লব্ধম্ ; লব্ধপ্রিয়ং যৈ:। Who has got the desired বস্তু of Rama's coronation in the shape of his পাদুকা। Refers to Sumantra and all others who prize Rama's coronation as most desirable one; Bharata here shows the various ends he has achieved now by this act ofৌচাৱ and Rama's permission to act as his deputy.

রাম:—বত্স কৈকেয়ীমাত:, রাজ্য নাম মুহুৰ্ত্তমপি নোপেচ্যণীয়ম্। তস্মাদদ্যৈব বিজয়ায় প্রতিনিবৰ্ত্তিতাম্ কুমার:।

সীতা—ইম্ ! অজ্ঞ এব্ গমিস্মদি কুমারো ভরদো [ ইম্ ! অদ্যৈব গমিষ্যতি কুমারো ভরত: ]।

রাম:—অলমতিস্মেহেন। অদ্যৈব বিজয়ায় প্রতিনিবৰ্ত্তিতাম্ কুমার:।

ভরত:—আর্য্য পদৈৱাহ গমিষ্যামি।

Eng. Ram.—My darling ! son of Kaikeyi ! kingdom is such as cannot be overlooked even for a moment, therefore do depart today for victory.

Sita.—Alas ! today will go away (our) Prince Bharat.

Ram.—Away with your much affection. Let the prince go today for victory.

Bharat.—Noble sir ! Today I shall start.

Beng. রাৱ—বৎস কৈকেয়ীমাত:, রাজ্য বহুবীজকে এক মুহূৰ্ত্তের তরেও উপেক্ষা করিতে নাই। তাই আজই বিজয়লাভার্থ ফিরিয়া

বাও। গীতা—আঁ! আজই কুমার ভরত চলিয়া বাইবেন! রায়—  
অধিক স্নেহ প্রকাশের প্রয়োজন কি? ভরত আজই বিজয়লাভার্থ  
প্রত্যাবৃত্ত হউন। ভরত—আর্য্য, আজই আমি বাইব।

Tika.—‘মুহূর্ত্তমপি’ খল্পকালমপি। ‘নীপেক্ষণীয়ম্’ ন উপেক্ষিতং ভবেৎ,  
তত্রৈব বন্ধুত্বম্ আবিষ্টম্ ন কচ্ছিত্ব বৈরী রাজসমভিযাষাদিতি ত্বম্ অথ খলু  
বিজয়ায় (‘রাজসমভিযাষ’ সমং বিজয়মপি লব্ধম্) অযোধ্যায়াং প্রতিনিবর্ত্তনাম্ ইতি  
भावः। ‘অতিছাউন’ রাজ্যভারং পরিত্যজ্য ভরতচরিত্রমত্র অবতিষ্ঠতাম্ ইতি এষ  
আকাঙ্ক্ষন্তী ত্বং ভারতে ছাউনাক্ষয়ম্ প্রদর্শয়িতুম্ ব্যবসায়সি, পরম অধিকচ্ছাউনম্  
প্রদর্শয় অলম, তথ্যসতি রাজসম ভতি: স্যাত্।

## Notes

১. মুহূর্ত্তম্—অত্যন্তসংযোগে রয়া।

২. বিজয়ায়—কর্মণি ৩র্থী by the rule “ক্রিয়ার্যোপপদস্য চ কর্মণি  
স্থানিনঃ”। বিজয়ায় = বিজয়ং লব্ধম্।

৩. প্রতিনিবর্ত্তনাম্—প্রতি + নি + ৪ত + লোটনাম্ কচং রি। প্রাসক্তাভি লোট্।

ভরতঃ—আশাবন্তঃ পুরিপৌরাঃ স্খাস্থ্যন্তি ত্বদ্বিহুচয়া।

তৈষাং প্রীতিং করিষ্যামি ত্বত্প্রসাদস্য দর্শনাৎ ॥২৮॥

Prose.—পুরে পৌরাস্ত্বদ্বিহুচয়া আশাবন্তঃ স্খাস্থ্যন্তি। ত্বত্প্রসাদস্য দর্শনাত  
তৈষাং প্রীতিং করিষ্যামি।

Eng.—The citizens are waiting to see you at Ayodhya.  
I shall win their pleasure (satisfaction) by showing them  
this very sign (emblem) of your favour.

Beng.—অযোধ্যা নগরে পুরবাসিগণ তোমাকে দেখিবার আশা  
নিরে রহিয়াছেন। তোমার প্রসাদের চিহ্ন দেখাইয়া আমি তাহাদের  
সন্তোষ বিধান করিব।

Tika.—‘পুরে’ অযোধ্যানগরে পৌরাঃ নাগরিক। ‘ল্বিহুচয়া’ লব্ধদর্শনক্রানলয়া  
‘আশাবন্তঃ’ আশাবিব হৃদয়ে প্রসন্ন ‘স্খাস্থ্যন্তি’, ‘অহং’ তু ত্বত্প্রসাদস্য তবাত্ত্ববহুস

तव अनुयङ्गचिह्नयोः एतयोः पादुकयोरित्यर्थः दर्शनात् प्रदर्शनेन तेषां प्रीतिं सुष्टिम् करिष्यामि उत्पादयिष्यामि ।

Notes

1. त्वद्दिदृक्षया—तव दिदृक्षा इति इतत् । दृश् + सन् + च—स्त्रियाभाप् = दिदृक्षा = द्रष्टृदिक्षा । “आशा” इत्यनेन सह अमेदि करणे तृतीया, “घान्तिं धनवान्” इतिवत् ।

2. आशावन्तः—आशा + मतुप् ; प्रथमा बहुवचनम्—adj. to पीराः ।

3. त्वत्प्रसादस्य—तव प्रसादस्य इति इतत् । कर्त्तृकर्मणोः कृतिइति कर्मणि इहो । The पादुका will be the token that you are pleased on all of us, and these will prove your acceptance of राजा after 14 years i. e. your term.

4. दर्शनात्—व्यप खीपे प्रसी । प्रदर्शनम् कारयित्वा इत्यर्थः । The reading प्रदर्शनेन would have been more explicit here, with करणतृतीया ।

सुमन्त्रः—आयुष्मान् ! मया इदानीम् किं कर्त्तव्यम् ?

रामः—तात ! महाराजवत् परिपालयताम् कुमारः ।

सुमन्त्रः—यदि जीवामि तावत् प्रयतिषे ।

रामः—वत्स कैकेयोमातः ! आरुह्यताम् ममागतो रथः ।

भरतः—यदाज्ञापयति आर्यः । ( रथमारोहतः ) ।

रामः—मैथिलि ! इतस्तावत् । वत्स लक्ष्मण ! इतस्तावत् ।

आश्रमपदद्वारमात्रमपि भरतस्य अनुयात्रं भविष्यामः ।

इति निष्क्रान्ताः सर्वे ॥ चतुर्थोऽङ्कः ॥

Eng. Sumantra.—Ho Long-lived one ! what shall I do now ?

Ram.—Sir ! protect (serve) the prince just as you served His late Majesty (Dasaratha).

Sumantra—I shall try if I can drag my existence more.

Ram.—My darling ! Son of Kaikeyi ! please get up into the car before me.

Bharat.—As my noble brother commands. (Both Bharat and Sumantra get up into the car).

Ram.—This way ! Maithili ; this way ! my darling Lakshman. We shall follow Bharat up to the gate of the hermitage.

Beng. সূর্য—আয়ুধান ! আমি এখন কি করিব ? রাম—ভাত ! মহারাজের ছায় কুমারকে পালন করুন। সূর্য—যদি বেঁচে থাকি চেষ্টা করিব। রাম বৎস ! কৈকেয়ীপুত্র ! আমার সমক্ষে রথে আরোহণ কর। ভরত—আর্হোর যেক্রপ আদেশ। (ভরত ও সূর্য রথে আরোহণ করিলেন) রাম—মৈথিলি ! এ দিকে ; বৎস লক্ষণ ! এদিকে ; আশ্রমদ্বার পর্যন্ত আমরা ভরতের পশ্চাৎ পশ্চাৎ যাইব।

Tika.—‘আশ্রমপদহারমাত্রমপি’ আশ্রমকুটীরদ্বারম্ যাযত্ ন তু অধিকম্ । ‘অনুযাত্রম্’ যথাতথা भविष्यामः, भरतस्य यात्रायाः अनुवर्तिनः, यथ’ भविष्यामः ।

### Notes

1. महाराजवत्—महाराजे इव इति बतिप्रत्ययः । The rule is “तत्र तस्य व” ।
2. परिपाख्यताम्—परि + पा + णिच् + लोट् ताम् कर्मणि । Nom. तया ।
3. आरुह्यताम्—आ + रुह् + ताम् ( लोट ) कर्मणि ।
4. आश्रमपदहारमात्रम्—आश्रमस्य पदम् स्थानम् इति इतत् । तस्य द्वारम् । तदेव इति आश्रमपदहारमात्रम् । मयूरव्यंसकादित्वात् नित्यसभासः । or आश्रमपदहार + प्रमाणाथ मात्रच् प्रत्ययः । आश्रमस्थानद्वारपर्यन्तमित्यर्थः । used as adverb.

5. अनुयात्रम्—अनु पश्चात् यात्रा यजिन्, बहु । तत् यथा तथा । Adv. Qual. भविष्यामः । or यात्रायाः पश्चात् इति अनुयात्रम्, and अव्ययीभावसंज्ञासः ।

चतुर्थोऽङ्कः ( समाप्तः ) ।

# প্রতিমানাটকম্

## পঞ্চমোঃ

( ততঃ প্রবিশতি সীতা তাপসী চ )

সীতা—অয়েঃ, উপহারসুমণাঙ্কসো সন্মজ্জিতো অসুসমো ।  
অসুসমপদবিভবেণ অণুষ্টিশ্চো দেবসমুদাচারো । তা জাব অয়্য-  
উত্তো ণ আঅচ্ছদি দাব ইমাণং বালকুখাণং উদঅপ্পদাণেণ  
অণুক্কোসঙ্কসম্ । [ আর্য্য ! উপহারসুমনআকীর্ণঃ সন্মার্জিত  
আশ্রমঃ । আশ্রমপদবিভবেন অনুষ্ঠিতো দেবসমুদাচারঃ । তদু-  
যাবদার্য্যপুত্রো নাগচ্ছতি তাবদিমান্ বালব্ৰহ্মান্ উদকপ্রদানেন  
অনুক্কোশয়িষ্যামি । ]

তাপসী—অবিঘ্নম্ মে হৌতু । [ অবিঘ্নম্ অস্মৈ মবতু ] ।

Eng. Sita— Madam ! the hermitage, that was strewn  
with the flowers offered (to the deity) has been cleansed ;  
the deity has been worshipped with the (articles that consti-  
tute the) property of the hermitage ; now let me extend my  
sympathy over the young plants by sprinkling water upon  
them till the arrival of my noble husband,

Female ascetic,—Let no obstacle overcome you (in this).

Beng. সীতা—আৰ্য্যো ! উপহারগুণদ্বারা সমাকীর্ণ এই আশ্রম  
সন্মার্জিত হইয়াছে । দেবারাধানা আশ্রমের ঐশ্বৰ্য্যের দ্বারা এই অনুষ্ঠিত  
হইয়াছে ; এখন যে পর্য্যন্ত আর্য্যপুত্র না আইসেন সে পর্য্যন্ত এই নব-

জাত বৃক্ষরাজির উপর জনসেক করতঃ ইহাদের উপর মমতা প্রকাশ করি। তাপগী—তোমার কার্যে বাধা না হোক।

Tika.—‘উপহারসুমনআকৌণঃ’ উপহারভূতানি দিবস্বরণ্যে নিবেদিতানি যানি সুমনাসি ক্রুসমানি তে: আকৌণঃ সমাসুত: অয়ম্ আশ্রম: সম্মাজ্জিত:’ সম্মাজ্জিত্বা পরিষ্কৃত: মধেতি শিষ:। ‘আশ্রমবিভবেন’ আশ্রমস্য য: বিভব: ऐश्वर्यम् আশ্রমস্য ऐश्वर्यং স্তম্বপম্ যত্ পুষ্পপ্রসূতি তেন অনুষ্ঠিত: আচরিত: ‘দৈবসমুদাচার:’ দৈবতাযা: সমুদাচার: অর্চনা, ‘বালহস্থান্’ অধিরজাতান্ হস্থান্ ‘উদকপ্রদানেন’ এতৈষামুপরি জলসেচনে ‘অনুকৌশলিষ্যামি’ দয়া প্রকাশয়ামি ইত্যর্থ: ॥ ‘অসম্’ অনুকৌশলকর্মণ: ‘অবিনম্’ বিজ্ঞানাব: ‘ভবতু’ [ প্রার্থনায়াম্ আশিষি বা লীট ] ॥

### Notes

1. উপহারসুমনআকৌণঃ—উপহারস্য or উপহারভূতঃ সুমন: ইতি ইতৎ or শাকপাথিঁবাদি: ; তৈরাকৌণঃ: ইতৎ। আ + কৃ + ত্ত কর্মণি। Qual. আশ্রম:।
2. সম্মাজ্জিতঃ—সম্ + জজ্ + ণিচ্ + ত্ত কর্মণি।
3. আশ্রমবিভবেন—আশ্রমস্য বিভবস্তেন। করণ্যে তৃতীয়া।
4. দৈবসমুদাচারঃ—দৈবস্য সমুদাচার: ইতৎ। সম্ + উদৃ + আ + স্বর্ + ঘম। সমুদাচার in Swapna and here is taken to mean “proper rites of decorum” towards someone. Sita says that the আশ্রম has now a luxuriant growth of fruits and flowers whereby দৈবপূজা is well done. And all this is due to her and her companion’s watering of trees there &c.
5. বালহস্থান্—বাল্য: হস্থাস্তান ইতি কর্মণা।
6. যাবত্ আগচ্ছতি—যাবদ্যৌমি ভবিষ্যতি স্ফট। See “যাবত্ পুরানিপাত-যৌস্টট” So “যাবদ্ এষ্যতি” (iv 25) etc, are bad.
7. উদকপ্রদানেন—উদকস্য প্রদানম্ ইতৎ। করণ্যে ইয়া।
8. অনুকৌশলিষ্যামি—অনু + কৃ, ষ + ণিচ্ + কৃটস্যানি; অনুকৌশ is ক্রপা



or दया here. Thence here the word means "I shall take pity on these by watering these.

७ अविष्टम्—विष्टस्य अभाव इति अव्ययीभावः । नञतत् will give अविष्टः here in the masc. For विष्ट is masc. So we have recourse to अव्ययीभावः ( अभावे ). This foreshadows विष्ट or molestation of सीता by Ravana.

( ततः प्रविशति रामः ) रामः—( सशोकम् )

त्यक्त्वा तां गुरुणा मया च रक्षितां रम्यामयोध्यां पুরी-

मुदरम्यापि ममाभिषेकमखिलं मत्सन्निधावागतः ।

रक्षार्थं भरतः पुनर्गुणनिधिस्तत्रैव सम्प्रेषितः

कष्ट' भो नृপতীৰ্ণ' সুমহতীমিকঃ সমুৎকর্ষতি ॥ ১ ॥

Prose.—গুরুণা ময়া চ রক্ষিতাং রম্যাং তাম্ অযৌধ্যাম্ পুরীং ত্যক্ত্বা অখিলং মমাभिषेकम् उद्यम्यापि (यद्गौला) मत्सन्निधी आगतः गुणनिधिभरतः रक्षार्थं पुनस्तत्रैव सम्प्रेषितः ( सन् ) एक एव सुमहतीम् नृपतीर्णम् समुत्कर्षति—( एतत् ) कष्ट' भोः ।

Eng. (Then Enters Rama) Rama.—(With grief) Having bade good bye to the beautiful city of Ayodhya that was bereft by me as well as by my father, Bharat the receptacle of virtues approached me with all the necessaries for my coronation ; but alas ! sent back there again by me for administration, as he is, he alone bears the heavy burden of a king ( or kingdom). Owoe !

Beng.—রাম ( দুঃখের সহিত )—পিতা ও আমা কর্তৃক পরিত্যক্ত সেই রম্য অযোধ্যানগরী ত্যাগ করিয়া এবং আমার ভ্রাতৃ সম্রাট অভিষেক সম্ভার লইয়া গুণনিধি ভরত আমার কাছে এসেছিল। আমি পুনরায় তাহাকে সেখানেই পাঠাইয়াছি। বড়ই কষ্টের কথা যে সে এই বিপুল রাজ্যভার একাকীই বহন করছে।

**Tika.**—‘गुह्या’ पित्रा कृतेन दशरथेन इत्यर्थः ( तथा ) ‘मया च’ प्रव्रजितेन इत्यर्थः ‘रहितं शून्यं ख्याम्’ अभिरामाम् ‘ताम् प्रविशाम् अयोध्याम् पुरीम्’ नगरीम् ‘दत्त’ विद्वय ‘अखिल’ समस्तम् ‘मम’ मम कृते ‘अभिषेकम्’ राज्याभिषेकोपयोगि वस्तुनामम् ‘उद्यम्य’ उत्पद्य गृहीत्वा एव इति यावत्, ‘मत्सन्निधौ’ मम सकाशे ‘कर्मतः’ उपस्थितः ‘गुणनिधिः’ गुणशाली ‘भरतः’ ‘रक्षार्थं’ राष्ट्रपालनार्थम् ‘पुनः’ मृद्योऽपि तत्र ‘अयोध्यायाम् एव संप्रोषितः’ सन् ‘एकः’ एकाकी ‘एव सुमहती’ सुविपुलाम् ‘वृषते’ राज्यं धरन् भारम् ‘समुत्कर्षति’ समुद्बुधति इति एतत् ‘कष्टं भोः’ इति वृत्तम् एव दुःखसूचकं व्यापारी भवति । शार्दूलविक्रीडितं वृत्तम् ॥

## Notes

1. उद्यम्य—उद्+यम्+ल्यप् । Op. “भारमुद्यच्छति” । उत्पद्य इत्यर्थः । Having taken over. Bharata came to Rama with all अभिषेकद्रव्यं to coronate him as the king.

2. मत्सन्निधौ—मम सन्निधिः तत्र इति इतत् । अधि’ ३मी ।

3. गुणनिधिः—गुणानां निधिरिति इतत् । Bharata is गुणनिधिः, so he came to me with that motive.

4. रक्षार्थम्—रक्षार्थे इदम् इति नित्यसमासः । But for राजारक्षा he was sent again back by me.

5. संप्रोषितः—सम्+प्र+इष्+णिच्+क्त कर्मणि । Construe मया भरतः सम्प्रेषितः ।

6. सुमहतीम्—सुष्टु, महान्, सा ; or सुष्टु, महती इति प्रादितत् । ताम् । Qual. धरम् । Rama was so much in sympathy for Bharata’s सीमाव that even now he expresses grief for the burden entrusted on भरतम् ।

7. समुत्कर्षति—सम्+उद्+कृष्+लटतिप् ; bears or carries on. Kings always think राजपरिपालन as a great burden.

8. कष्टम्—cp “कष्टो महद्भारः राज्ञां नाम” Avi. ; “अविश्वनीय” लोक्-

तन्नाधिकारः” Sak V. “राज्यं हि नाम वृषतेमहदप्रोतिष्ठानम्” Mud III. Pred to एतत् which again is Nom. to भवति or वर्तते understood here ; construe एतत्कष्टं भवति ; or अव्यययोगे १ना ।

( विमृश्य ) ईदृशमेवैतत् । यावदिदानीम् ईदृशशोक-  
विनोदनार्थम् अवस्थाकुटुम्बिनीम् मैथिलीं पश्यामि । तत् क्व  
खलु गता वैदेही । ( परिक्रम्य अवलोक्य च ) अये ! इमानि  
खलु प्रत्यग्राभिषिक्तानि वृक्षमूलानि अदूरगताम् मैथिलीं  
सूचयन्ति । तथाहि—

Eng.—(Having thought) well such is the case with this. Now for the beguiling of such a grief (in order to beguile such a grief), let me look up to Maithili (or find out Maithili) who follows me in all circumstances of mine. Where is Vaidehi gone ? (Having walked round and beholding) well ! these very roots of the trees that have been just now sprinkled (with water) indicate that Maithili has not gone very far. Because —

Beng.—(চিন্তা করিয়া) এই সমস্ত (রাজ্যশাসন) এই প্রকারই হয় । তবে এখন ঐদৃশশোক বিনোদনের জন্ত আমার সকল অবস্থার সহচারিণী মৈথিলীকে দেখি । কোথায় গেল বৈদেহী ! ( পরিক্রমণ করিয়া ও দেখিয়া ) ওহে ! অল্পকাল পূর্বেই জলের দ্বারা অভিষিক্ত এই বৃক্ষমূলসমূহ জানাইয়া দিতেছে যে মৈথিলী বেশী দূর যায় নাই । যেহেতু—

Tika.—ईदृशम्—इत्यादि । ‘एतत्’ राज्यशासनादिकं यद्वा ‘एतत्’ संसार-  
यापनम् ‘ईदृशम् एव’ दुःखप्रदमेव भवति । ‘ईदृशशोकविनोदनार्थम्’—उपस्थित-  
शोकस्य अपनोदनार्थम् ‘अवस्थाकुटुम्बिनीम्’ सुखदुःखादिसर्वावस्थामहचारिणीम्  
मैथिलीं पश्यामि [ यावद्वयोगे भविष्यति लट् ] । ‘प्रत्यग्राभिषिक्ताणि’-प्रत्ययम्

अधुनैव अज्पादेव कालात् प्राक् अभिषिक्तानि जलनि आद्रौकृतानि वृक्षमूलानि  
'सूचयन्ति' प्रापयन्ति ।

## Notes

1. ईदृशशोकविमोदनाथम्—ईदृशः शोकः कर्मधा ; तस्य विमोदनम्  
इतत् । तस्मै इदम् तत् यथा इति नित्यसमासः by the dictum "अर्थेन  
सङ्घनित्यसमासः विशेष्यलिङ्गताच्चेति वाच्यम् ।" क्रियाविशेषणम् ।

2. अवस्थाकुटुम्बिनीम्—अवस्थायाः सुखदुःखादिदशायाः कुटुम्बिनी सहचरी  
इति इतत् । ताम् । कुटुम्बिनी = पत्नी or सहचरी । A true wife is a com-  
panion of her husband in all circumstances ; op 'सर्वावस्थासु  
सहायभूताम्'—shaastri.

3. प्रत्ययाभिषिक्तानि—adj. to वृक्षमूलानि । अयं प्रति इति प्रत्ययम् अव्ययो-  
भावः । प्रत्ययम् अचिरम् अभिषिक्तम् सुपसुपा । तानि । अभि + सिच + क्त कर्मणि ।  
Qual. वृक्षमूलानि । Fresh watering of वृक्षमूल suggests that वृक्षे  
has just done this and is here near about.

4. अदूरगताम्—दूरम् गता इति २तत् । तस्मादन्या तामिति नञतत् ।  
adj. to मैथिलीम् ।

5. वृक्षमूलानि = वृक्षस्य मूलम् ; तानि इतत् । Nom. to सूचयन्ति ।  
For a similar inference from situations of plants, compare  
"न सन्मीलन्ति तावत् वन्यनकोशाः" etc—Sak III.

( रा ) भ्रमति सलिलं वृक्षावर्त्ते सफेनमवस्थितम्  
तृषितपतिता नैते क्लिष्टं पिवन्ति जलं खगाः ।  
स्थलमभिपतन्तद्राः कौटा विले जलपूरिते  
नववलयिनो वृक्षा मूले जलक्षयरेखया ॥ २ ॥

Prose.—वृक्षावर्त्ते अवस्थितम् सफेनं सलिलं भ्रमति, एते तृषितपतिताः कृ

খগাঃ ক্লিষ্ট' জল' ন পিবন্তি । বিল্লে জলপূরিতৈ ( সতি ) আদ্রাঃ কৌটাঃ স্থলমমি-  
পতন্তি । হচ্চাঃ মূলৈ জলতথ্যরৈখয়া নববলয়িনঃ ( সচ্চাতাঃ ) ।

Eng.—The foamy water is still revolving in the trench round the trees ; thirsty as these birds are they have descended but are not sipping the frothy water. Their dens being filled up with water, wetted as the insects are, they are rushing towards the land. The trees have been set at their roots, as it were, with bangles by the line of the dried up water.

Beng.—বৃক্ষের আলবালে অবস্থিত ফেনিল বারি ( এখনও )  
আবর্তিত হইতেছে । এই সমস্ত পক্ষিরা তৃষ্ণার্জ হইয়া ( জলপানের  
নিমিত্ত ) নীচে নামিয়াছে বটে, কিন্তু ঘোলা জল পান করিতেছেন  
( অর্থাৎ জল খিতায় নাই ইহার ঘোলাটে ভাব এখনও কাটে নাই ) ।  
গর্ভ জলপূর্ণ হওয়ার আর্দ্রশরীর কীটরাঞ্জি স্থলে আসিয়া পড়িয়াছে ।  
জল শুষ্ক হইয়া ব'ওয়ার বৃক্ষমূলে যে রেখা উৎপন্ন হইয়াছে উহাদের  
দ্বারা ও মূলগুলি যেন নুতন বলয়ে শোভিত হইয়াছে ।

Tika.—‘হচ্চাবর্ত’ হচ্চাণাম্ আবর্ত আবর্তযুক্ত আলবালৈ ‘অবস্থিতম্  
সফিনম্’ সত্যঃ পতনাত ফিনযুক্ত ‘সলিলম্ ( অথ্যাদি ) ভ্রমতি আবর্ত’তি । এতৈ  
বহিতপতিতাঃ’ তৃণ্যথা সমাক্রান্তাঃ অতএব জলপানায় ভূমিসবতীর্ণাঃ ‘অপি খগাঃ’  
পল্লিখাঃ ‘ক্লিষ্টম্’ সত্যঃস্বতিকাশ’সমর্শাত্ মলিন’ ‘জল’ ন পিবন্তি’ । ‘বিল্লে গর্তে’  
জলপূরিতৈ’ জলাকীর্ণৈ’ সতি, আদ্রাঃ’ তচ্ছলেন আদ্রাক্রান্তশরীরাঃ ‘কৌটা’ পতঙ্গাঃ  
‘স্থলম্’ অমিপতন্তি’ উপসর্পন্তি । ‘হচ্চাঃ মূলৈ’ মূলদেশে যত্র জল’ সীতয়া নিচ্ছিন্নম্  
‘জলতথ্যরৈখয়া’ সত্যঃ এব জলস্য শীঘ্রাত্ ভত্পন্নয়া রৈখয়া ‘নববলয়িনঃ’ নূতন-  
বলয়সনায়াঃ সজ্জাতাঃ ইত্যর্থঃ । মূলৈ জল’ নিচ্ছিন্ন’ তত্ তু অধুনৈব শুষ্কতাং গতম্ ।  
পর’ তস্য শীঘ্রচক্রেণ বজ্রিমরৈখয়া পরিবেষ্টিত’ মূল’ নববলয়মুদিতমিব আভাসি  
इति भावः । हरिणीवृत्तम् ॥

## Notes

1. वृक्षावर्त्ते—वृक्षाणाम् आवर्त्तस्मिन् इति तत् । अर्धिं ७मी । आवर्त्त is eddy (cp “आवर्त्तः अश्वसंश्रमः”); then it here means a basin where there is आवर्त्त । आवर्त्तते यः स आवर्त्तः इति अच् by the rule पचाद्यच् ; or वृक्षान् आवर्त्तते इति वृक्ष + आ + वृत् + अच्—by the rule कर्मण्यण् । वृक्षाणाम् परितः अवस्थिते आलबाले इत्यर्थः । That which encircles a tree i. e. its आलबाल ।

2. सफेनम्—फेनेन सह वर्त्तमानं यत् तदिति तुल्ययोगे बहुव्रीहिः । Qual. सलिलम् । सहफेनम् also correct.

3. धनति=आवर्त्तते । Cp. अश्वसं धनः above, where धम्=आवर्त्त । Nom. सलिलम् ।

4. तृषितपतिताः—तृषिताश्चामी पतिताश्चेति कर्मधा । तृषा + इतच् जातार्थे =तृषितः । पत् + क्त कर्त्तरि=पतिताः । Qual. खगाः ।

5. खगाः—खे (खं) गच्छन्ति इति ख + गम् + ङ कर्त्तरि । खं=आकाशम् । The birds usually come down to drink आलबालान्, when it sets off. cp. “विहङ्गानामालबालान् पायिनाम्”—Rag. I.

6. क्लिष्टम्—क्लिष्ट + क्त । मृत्तिकासंस्पृशेन दूषितम् इत्यर्थः । Qual. जलम् । Also see our notes under “न क्लिष्टं शिरोपधानम्”—Swapna V. 4.

7. विले—भावे ७मी ।

8. जलपूरिते—Pred. adj. to विले । जलेन पूरितं तस्मिन् इति इतत्

9. अभिपतन्ति—अभि + पत् + लट् अन्ति ; transitive ; its obj. =स्थलम्

10. मूलं—अर्धिं ७मी ।

11. जलचयरेखया—जलस्य चयः शोषः इति इतत् । तस्य रेखा इतत् or तदुत्पन्ना रेखेति शाक-पार्थिव्यादिवान् सम्रासः । तथा । हेतौ श्या ।

12. नववलयिनः—नवं वलयम् वा वलयः इति कर्मधा । वलय=वाला bangle नववलय + मत्वर्थीय इतिप्रत्ययः । Plural. Pred to वृक्षाः । As the wate

in the आलवाल was drying up, a circle of soft earth was left and these render the tree नवबलययुक्त ।

रामः—( विलोक्य ) अये ! इयं वैदेही ! भोः कष्टम् ।

Eng. R—(Having perceived)—Oh ! here is Vaidehi !

Alas ! how pitiable !

योऽस्याः करः आमयति दर्पणेऽपि, स नैतिखेदं कलशं वहन्त्याः ।

कष्टं वनं स्त्रौजनसौकुमार्यं समंलताभिः कठिनौकरोति ॥ ३॥

Prose.—अस्याः यः करः दर्पणेऽपि आस्यति स कलशं वहन्त्याः ( अस्याः ) खेदं नैति ( न आवहति ) ? or कलशं वहन्त्याः अस्याः स ( वनः ) खेदं नैति ( न प्राप्नोति ) । वनं स्त्रौजनसौकुमार्यं लताभिः समं कठिनौकरोति ( इति ) कष्टम् ।

Eng.—This hand of hers that feels fatigued even in holding up the mirror, does not grow weary by carrying a pitcher today. Alas ! the forest turns the grace of a lady as hard as a creeper (or hardens the grace of a lady along with a creeper).

Beng.—ईहार যে হাত দর্পণেও ( দর্পণ ধরিতেও অথবা দর্পণে প্রতিবিম্ব পতনের ) ক্লেশটুকু সহ করিতেও শ্রান্ত হইয়া পড়ে আজ সে কলস বহন করিয়াও তাহার খেদ করিতেছে না, বা কলশ বহনকারী তার সেই হাত খেদ পাইতেছে না । হায় ! বন, নারীজনের কমনীয়-তাকে লতার জায় কঠিন করিয়া তোলে ।

Tika.—‘अस्याः’ सीतायाः ‘यः करः’ सुकोमलः वनः ‘दर्पणेऽपि’ मुकुटेऽपि खल्वप्यथाहन्त्या मुकुटधारणेऽपि [ यद्वा मुकुटे प्रतिफलनमात्रकेशिम् असहमानः अपि ] ‘आस्यति’ आलिननुभवति ( अथ ) कलशं जलसिंघनार्थम् ‘घटम् वहन्त्याः’ धार-हन्त्याः सजीवयन्त्याः इत्यर्थः सस्याः स करः खेदं परिश्रमं क्लेशमनपतिं प्र प्राप्नोति ।

यद्वा स करः वहन्त्याः तस्याः खिदं 'नएति' नावहति [धातूनामनेकार्थत्वात्] । [कथम् एतत् ? ननु वनवासक्लेशसङ्घनात् एव, इति विशदयति—] 'वन' अरण्यं वनवासः इत्यर्थः 'स्त्रीजनसौकुमार्यम्' स्त्रीजनस्य नारीजनस्य सौकुमार्यम् देहस्य कमनीयताम लताभिः वङ्गरौभिः 'सम' तुल्यं यथातथा 'कठिनौकरोति' कठिनत्वम् अतएव क्लेश-सङ्घत्वम् आपादयति । यथा कमनीया अपि लतिका अरण्ये वासादेव काठिन्य-भजते 'प्रवेन घातसङ्घा च जायते तद्वत् नारीणाम् स्वाभाविकौ कोमलता अपि वन-वासात् कठिना सती क्लेशसङ्घा भवति । यद्वा सम' इत्यस्य साङ्गम् इत्येव अर्थः तथा सति इयम् व्याख्या—अरण्यवासः प्रकृत्या सुकुमारां लताम् कठिनौकरोति तथ तथैव साङ्गम् स्वभावेन पेलवाम् नारीम् अपि कठिनौकरोति । इति कष्टम् दुःख-जननम् । उपजातिवृत्तम् ॥

## Notes.

1. दण्णे—अधिकरणे ङी । See Tika.
2. आस्यति—अस दिवादि + लट् तिप् । Nom. ( यः ) करः ।
3. वहन्त्याः—वह + शङ् + fem ; इष्टौ श्वचन । Qual. अस्याः unde stood.
4. एति—इण् + लट् तिप् । प्राप्नोति । See Prose,
5. स्त्रीजनसौकुमार्यम्—स्त्री एवजनः कर्मधा । तस्य सौकुमार्यम् इति इतर
6. कठिनौकरोति—अकठिनं कठिनं करोति इति अभूततद्भावे चि्वः । त-क्ल इत्यस्य च लटिक् एम् । Also See—वज्रसारीकरोषि in Sak. III.
7. कष्टम्—construe इति कष्टं भवति । Similarly interpret कष्टम् वक्तुं etc ।

रामः—( उपेत्य ) मैथिलि ! अपि तपो वर्धते ?

सीता—हम् अग्रउत्तो । जेटु अग्रउत्तो । [ हम् आर्य-पुत्रः ! जयतु आर्यपुत्रः ] ।

रामः—मैथिलि ! यदि ते नास्ति धर्मेविघ्नः, आस्यताम् ।



সীতা—জং অয়ত্তো আণবেদি । ( উপবিশতি ) [ যদার্য-  
পুত্রঃ আশ্চাপয়তি ] ।

রামঃ—মৈথিলি ! প্রতিবচনার্থিনীমেব ত্বাং পশ্যামি ।  
কিমিদম্ ?

সীতা—সোঅসুস্থহিঅসুস্থ বিঅ অয়ত্তস্ম সুহরাঅো ।  
কিং এদম্ ? [ শোকশূন্যহৃদয়স্য ইব আর্যপুত্রস্য সুগরামঃ ।  
কিমিতত্ ? ]

রামঃ—মৈথিলি ! স্থানে খলু ক্রতা চিন্তা ।

Eng. Ram.—(Having approached) Maithili ! do thy  
austerities prosper ?

Sita.—Oh ! my lord (here is) ! Victory be to my lord.

Ram.—Maithili ! sit please, provided your religious  
performances be not hampered (or If your religious func-  
tions do not suffer).

Sita.—As my noble husband commands. (Sits down).

Ram.—Maithili ! I find you like one asking some  
answer from me. Is it so (or what is the matter) ?

Sita.—The colour of my noble husband's face is like  
that of one who is engrossed in grief. What is it ? (or  
what is the matter) ?

Ram.—Maithili ! you have rightly hit upon the point.  
(Or it is quite proper that I feel anxious).

Beng.—(অগ্রসর হইয়া) মৈথিলি ! তপস্তার শ্রীবৃদ্ধি হইতেছে ত ?  
সীতা—ঐ! আৰ্যপুত্র ! আৰ্যপুত্রের জয় হোক । রাম—মৈথিলি !  
যদি তোমার ধর্মকার্যে বিঘ্ন না হয় তবে উপবেশন কর । সীতা—আৰ্য-  
পুত্রের যে আদেশ । রাম—মৈথিলি ! মনে হচ্ছে তুমি কিছু জানতে

চাও! ঠিক কি? (ব্যাপার কি?)। জীতা—শোকে শূন্যহৃদয় ব্যক্তির  
জ্ঞান অর্থাপুঞ্জের মুখের ভাব; একি ব্যাপার? রাম—মৈথিলি; তুমি  
ঠিকই ভেবেছ; (অথবা আমি চিন্তনীয় বিষয়েরই চিন্তা করিয়াছি;  
আমি যে বিষয়ে চিন্তিত হইয়াছি উহা চিন্তারই বিষয়।)

Tika.—‘অপি কিং তপঃ’ বনে আশ্রমহ্রাদিরচ্ছন্নতপঃ বর্জ্যং তে উন্নতিম্  
আরোহতি? ‘যদি নাস্তি ধর্মবিদ্বঃ’ ধর্মকল্যসয়া তে কাচিত্ বাধা ন জায়তে স্বেত  
‘আসন্নতাম্’ উপবিশ্বতাম্ ত্বয়া। ‘প্রতিবচনার্থিনীম্’ কস্যাচিৎপ্রিয়স্য প্রত্যুত্তরম্  
প্রার্থয়মানাম্ ইব ‘ত্বাং পশ্যামি’ লক্ষয়ামি কস্যাপি প্রত্যবসন্ন উত্তরম্ কাময়মানা-  
নিত্যর্থঃ ত্বাং লক্ষয়ামি। তদ্বুদ্ধি ‘ইদং’ বস্তু ‘কিম্’ ভবেত্। ততঃ সীতা আহ—  
শোকশূন্যহৃদয়স্য শোকেন শূন্যং বাহ্যজ্ঞানরহিতং হৃদয়ং মনীষস্য তাড়নস্য জনস্য ইব  
‘আর্ঘ্যপুংসস্য সুখরাগঃ’ সুখচ্ছবিঃ ভবতি। ‘এতৎ’ বস্তু, কিং স্যাৎ। ‘স্থানে’ স্থলু  
যথার্থম্ ক্রতা চিন্তা, ত্বম্ যুক্তং চিন্তিতবতী; যদহম্ এতাড়নঃ ভবামি তৎ যথার্থম্  
এব ত্বম্ নিশ্চিতবতী। যদ্বা ‘স্থানে’ যথার্থং যুক্তমেব [অব্যয়মেতৎ। ‘যুক্তির্ই সাম্প্রতং  
স্থানে’ ইত্যমরঃ] চিন্তা ক্রতা, ময়া চিন্তাবিহিতা। যৎ ময়া চিন্তিতং তৎ যথার্থমেব  
সত্যম্। যদ্বা যৎ ময়া চিন্তা ক্রতা তৎ স্থানেন্ব্যখ্যম্ এব ভবতি যতঃ চিন্তা-  
যোগ্য এব বিষয়ে ময়া চিন্তা বিহিতা। স্বচিন্তামেব রামঃ বিব্রণোতি ক্রতান্নৈত্যাদি  
নিব্রণোক্তি।

### Nontes

১. হম্—ইতিসম্মুখী অব্যয়মব ইতি প্রায়ুক্তম্।
২. ধর্মবিদ্বঃ—ধর্মস্য বিদ্বঃ ইতি ইতৎ; বি + হৃন্ ঘञर्थेक = বিদ্বঃ, বাধা।  
ধর্ম was here her religious performances including watering  
of trees etc.
৩. আসন্নতাম্—আস্ + লোট তান্ কর্মণি।
৪. প্রতিবচনার্থিনীম্—প্রতিবচনম্ কস্যাচিত্ প্রত্যবসন্ন উত্তরম্ অর্থ-  
যতে কাময়তে ইতি প্রতিবচন + অর্থ + ণিন্ স্ত্রিয়াম্। প্রত্যুত্তরাকাংক্ষিণী। তাম্।

Qual. ताम् । Thus our poet skillfully turns the topic of conversation.

5. शोकशून्यहृदयस्य—शून्यं वाक्छान्दरहितम् ; शून्यं हृदयं यस्य तस्यैति बहु । शोकेन शून्यहृदयः । इतत् । तस्य । Adj. used substantively. उपमान of आर्यापुत्रस्य ।

6. मुखरागः—मुखस्य रागः रक्तिमा कृमिः इति इतत् । Sita marks Rama's dismal look and rightly guesses that he is thinking something.

7. स्थाने—अव्ययम् । Proper ; right ; cp. 'स्थाने हवीकेश तव प्रकीर्त्या जगत् प्रहृष्यत्यशुरव्यते च' Gita ; and "स्थाने भवान् कनराधिपः सन्" &c. See Tika also,

N. B.—Here क्रियते for कृता would have been more explicit to bring out that Rama was thinking something.

रामः—कृतान्तशल्याभिहतो शरीरे तथैव तावद् हृदयव्रणो मे ।

नानाफलाः शोकशराभिघातास्तत्रैव तत्रैव पुनः पतन्ति ॥४॥

Prose.—कृतान्तशल्याभिहते मे शरीरे हृदयव्रणः तथैव तावत् । तत्रैव तत्रैव नानाफलाः शोकशराभिघाताः पुनः पतन्ति ।

Eng.—The sore of my heart is still as before (or still fresh) in my body (person) that was wounded by the arrows of outrageous fortune (or by the missiles of my misfortune). Again and again the stings (the strokes) of the shafts in the shape of grief producing various (sad) effects, are falling down upon the self-same place.

Beng.—हृद्देवशल्यो निपीडित आमार शरीरे हृदयवेदना সেই-  
রূপই রহিয়াছে । নানাপ্রকার (দারুণ) ফলদায়ক শোকে শরের  
(বিষম) আঘাত বার বার ঠিক সেই স্থানেই পড়িতেছে ।

**Tika.**—‘कृतान्तशल्याभिहिते’ कृतान्तस्य कृतान्त इव यत् दुःखदायकं देवं तस्य देवस्य दुरदृष्टस्य इति यावत् यत् शल्यं तोष्णः वाणः तेन अभिहिते आहिते निपीडिते विद्धे इति यावत् ‘मे शरीरे हृदयव्रणः’ मनोव्याधिः मनोवेदना इति यावत् ‘तथैव’ यथा पूर्वं विषमः आसीत् अधुनापि तद्वत् तावत् तिष्ठति । पिष्टहानिप्रभृतिभिः दुर्दैवफलैः आहतस्य मनो यादृशी मनोपीडा पूर्वम् असौत् अद्यापि सा तादृशी एव वर्तते ; गच्छत्यपि काले कथमपि न सा न्यूनत्वं भजते, वा गता । [ ननु कथमिव ? तत् विशदयति—यतः ] ‘तथैव तथैव’ तस्मिन् एव मनोस्थाने ‘नानाफलाः’ नाना विविधानि विविधप्रकारेण दुःखदायकानि इति भावः फलानि परिणामाः येषां तादृशाः बहुविधदुःखोत्पादकाः ‘शोकशरामिघाताः’ शोकः शरः इव ( तोष्णः ) इति शोकशरः ; शरवत् तोष्णः शोकः तस्य अभिघाताः निदारुणाः आघाताः ‘पुनः’ वारं वारं ‘पतन्ति’ । ‘किञ्च नानाफलाः’ नाना लौहनिर्मितानि विषमिश्राणि विविधानि फलानि फलकानि येषां ते इति तोष्णफलकयुक्ताः शोकरूपाः मे शराः वाणाः, तेषाम् अभिघाताः तीव्राः आघाताः इत्यपि ध्वन्यते । यथा लोहादिफलकयुक्तस्य शरस्य तीव्रः आघातः हृदयं विध्वंसति तद्वत् बहुविधदुःखदायकस्य आघातः मनो मनोऽपि पीडयति ।

### Notes

1. कृतान्तशल्याभिहिते—कृतान्तस्य शल्यम् इति इतत् । “कृतान्तो यम-देवयोः” । Here it means देवम् irony of fate ; देव is so called owing to its दुःखदायकत्वम् । अभि + हन् + क्त कर्मणि अभिहित struck. कृतान्तशलेन अभिहितम् इतत् । तस्मिन् Qual. शरीरे ।

2. हृदयव्रणः—हृदयस्य व्रणः इति इतत् । Construe मनो हृदयव्रणः तथैव तावत् वर्तते । This wound of heart in Rama was due to his father's death-news. It is even now तथैव i. e. as fresh as before.

3. नानाफलाः—नाना फलानि येषां ते बहु । For फल meaning विपाक and लौहफलक, see Tika.

4. शोकशराभिघाताः—शोकः शरः इव इति उपमितवत् by the rule “उपमितं व्याघ्रादिभिः सामान्याग्रधीभिः” । तस्य अभिघाताः इति ६ तत् ; again when फलम् means a फलक the tip of a shaft, it should be expounded in the following way to suit the text—शोकरूपः शरः इति रूपकसमासः or शोकपार्थिवादि । or शोकएव शरः इति कर्मधा (of the सदृशसंज्ञादि class). In the former case the meaning is—arrow-like grief ; in the latter case it means arrows in the shape of grief. Here plural in शोकशराभिघाताः and पुनः पतन्ति show that Rama had series of misfortunes after the first हृदयव्रण due to his father's death news ere long received from Sumantra as seen in Act IV. And now the question is what are those series of misfortunes that visited Rama since ? Commentators take or count राजानाश and वनवास as well, but राजानाश was before पित्रिवियोग ( श्रवण ) and it was now no new दुःख to Rama (see I. sl. 14 and 15 and “रामः—भवान् अस्मत्पक्षपातादेव नार्थमवेक्षते” also sl. 20 “भरतीवामवेद्राजा तत् समम्” &c in Act iv), and his exile ( वनवास ) for 14 years was also no new दुःख to him (cp “मङ्गलार्थं अनया दत्तान् वल्कलान् तावदानय” I sl. 24 &c) and these also preceded पित्रमरणसंवादश्रवण । So by शोकाभिघाताः we interpret (i) Rama's separation from a brother like भरत who resembled his father in many ways and thus revived पित्रशोक afresh (cp “कसात्सी सङ्गतरः स्वरः पितुर्मे” IV, sl. 6.), (ii) his separation from सुमन्त्र his wellwisher and sympathiser, (iii) the thought that अयोध्याराजा is without protector (cp “राजं सुहृत् नपि नोदिष्यतीत्यम्” Act IV) and his extreme anxiety for Bharata's कष्ट is conducting the great राजाभार (cp “कष्टं भी नृपतेर्धूर्तं सुमहतीमेकः ससृत्कर्षति” V, P), and indeed this was very tormenting before

just now (cp "रामः—सशोकम्... (विमृश्य)...यावदिदानीमीदृशशोकविनोदनायं नैयिच्छो पश्यामि" ante V) and also his खेद for this present plight of her beloved wife Sita (cp "भोः कष्टम् योस्राः कः आस्यति दपंशेपि स नैति खेदं कलशं वहन्त्याः"), and lastly his internal thought as how to perform his father's वात्सरिकश्राद्ध (cp. "श्रुत्वा त्रभवत्स्तातस्य स'वत्सरश्राद्धविधिः...तत्कथं निवर्त्तयिष्यामि इति चिन्त्यते मया" infra). These six thoughts were the शोकशराभिघाताः that one after another fell on his wounded heart.

सीता—अयमउत्तम को विश्व सन्दावो । [ आर्यपुत्रस्य क इव सन्तापः ] ।

रामः—श्रुत्वा त्रभवत्स्तातस्यानुस'वत्सरश्राद्धविधिः । कल्प-विशेषेण निवपनक्रियामिच्छन्ति पितरः । तत् कथं निवर्त्तयिष्यामीति तच्चिन्तयति । अथवा—

Eng. Sita.—What ails my noble husband ?

Ram.—To-morrow falls the annual sradh-ceremony of my venerable father. Manes desire to have oblations in accordance with the rituals (ritualistic scripts). And I am thinking how I shall perform it. Or—

Beng. सीता—आर्य कि प्रकार सन्तान ? राम—पूजनीय पित्र-देवैर वार्षिक श्राद्धव्यवस्था आगामी कलाह । कल्पविधि अनुसारै पिण्डदानादि क्रियाई पित्रुगणैर काम्य । ताहा किरूपे सम्पन्न करिब ताहाई आमि भावितेहि ; अथवा—

Tika.—'क इव' कौटुम्बः खलु अनिवर्त्तनीयः, 'सन्तापः' मनोव्याधिः आर्यपुत्रस्य वर्त्तते । 'अः' आगामिनि दिवसि [ अव्ययमेतत् ] 'अनुस'वत्सरश्राद्धविधिः' स'वत्सरम् स'वत्सरम् अनुष्ठेयः श्राद्धविधिः श्राद्धव्यवस्था श्राद्धालुष्ठानम् इति । 'कल्प-

विशेषेण' कल्पसूत्राणाम् विशेषेण विशिष्टानाम् अस्त्यत्कुलप्रतिपादितानाम् कल्प-  
सूत्राणाम् अभिमतमनुसृत्य इत्यर्थः 'निवपनक्रियाम् पिण्डप्रदानादिक्रियाम् 'पितरः  
इच्छन्ति" कामयन्ते । तत्कथं 'निवर्त्तयिष्यामि सम्पादयिष्यामि' इति एतत्संवा-  
चिन्यते । तस्मादेव शीकात्तस्य इव मे सुखरागः इति ।

Notes.

1. अः—There is no unity of time here ; for there is no knowing when रावण came there ।

2. अनुसंवत्सरश्चाहविधिः—संवत्सरम् संवत्सरम् अनु (i. e. संवत्सरे संवत्सरे) इति अनुसंवत्सरम् । वीप्सायाम् अव्ययीभावः । As अव्ययीभाव words are usually adverb, so we now add अश् आदि अच् to make it an adj. as in परोक्षाक्रिया । Now अनुसंवत्सरम् ( तत्र अनुष्ठेयं ) श्राद्धम् इति कर्मधा । तस्य विधिः व्यवस्था करणीयता इति इतत् । Nom. to वर्त्तते & understood ; or संवत्सरस्य योग्यम् इति अनुसंवत्सरम् अव्ययीभाव । Rest as before, Or again—Mr. Shastri, Mr. Kale and others expound as—संवत्सरे संवत्सरे भवम् अनुसंवत्सरम् प्रात्यङ्गिकम् । तादृशम् आहमिति कर्मधा । we however prefer our exposition. This अनुसंवत्सर here indicates that it was not first वात्सरिक श्राद्ध, but the वात्सरिक long after his father's death. And सोताहरण took place in the 13th year of वनवास (Ramayana).

3. कल्पविशेषेण—कल्पानाम् विशेषस्तेन इतत् । करणे ऽया ।

4. निवपनक्रियाम्—निवपन is offering made to the manes ; cp. "कीवः निवपनानि दास्यति" । निवपनरूपाक्रिया रूपकर्मधा । यद्वा निवपननेव क्रिया । ताम् । obj. of इच्छन्ति ।

5. निवर्त्तयिष्यामि—निर् + इत + णिच् + दृष्ट स्यामि । This thought of पिदश्राद्धसम्पादन tormented and worried Rama. Thus Rama gives answer to Sita's enquiry (i) why he was सशोक and what

was his सन्ताप । क इव—Here इव along with कः indicates something unknown or indescribable. क इव सन्तापः what unknown pain exists (in आर्यपुत्र) । Compare “त्वदन्यः क इवापहारयेत्”—Bharavi, and “काप्यभिख्या तयोरासीत् ब्रजतः शुद्धवेषयोः” in Raḥhu I etc.

(रा) गच्छन्ति तुष्टिं खलु येन केन, त एव जानन्ति हि तां दशां मे ।  
इच्छामि पूजां च तथापि कर्तुं तातस्य रामस्य च सानुरूपाम् ॥३॥

Prose.—ते ( पितरः ) येनकेन तुष्टिं गच्छन्ति । ते एव हि मे तां दशां जानन्ति । तथापि तातस्य रामस्य चसानुरूपाम् पूजां कर्तुम् च इच्छामि ।

Eng.—They will attain satisfaction in any way ; because they know my plight (fully well). Still, I wish to perform worship worthy of my father as well as of myself Ram.

Beng.—ताँहारा ये कोन अलुछानेहै ठूँष्टै हईबेन, केनन निश्चयहै ताँहारा आमार दशाँ जानेन । तबे पितार ओ रामेर अलुरूप पूजा आमि करिते चाहै ।

Tika.—‘ते पितरः येन केन अङ्गहीनोनापि उपचारेण ‘तुष्टिं’ दत्ति ‘खलु’ निश्चितं ‘गच्छन्ति’ गमिष्यन्ति [ भविष्यत्सामौघ्ये लट् ] । [ यतः ] ते एव स्वर्गस्थाः अतएव सर्वज्ञाः मे पितरः हि नूनम् ‘मे तां’ वनवासक्षिन्ना अतः अर्थशून्या ‘दशाम्’ अवस्थाम् ‘जानन्ति’ विदन्ति [ इति सत्यम्—परम् ] ‘तथापि अहम् तातस्य’ महाराजस्य ‘तथा रामस्य’ पित्रभक्तस्य शुभराजस्य मम ‘सानुरूपाम्’ उपयुक्ताम् ‘पूजाम्’ श्राद्धादिकम् कर्तुम् च इच्छामि । उपजातिव्रतम् ॥

### NOTES

1. सानुरूपाम्—adj. to पूजाम् । अनुगतं रूपम् यस्य इति अनुरूपम् बहु—by “प्रादिभ्यो—” । अनुरूपेण सह वर्तमाना या तामिति तुल्ययोगे बहु । अनुरूप has been here thus treated as a noun. We may also expound रूपम् अनुगतः इति अनुरूपः, प्रादितम् । Then as before ; or



again रूपस योग्यम् अनुरूपम् । अव्ययीभावः । ततः अर्श'आद्यच् । Then वह as before ; or again अनुरूपगतीति अनुरूपः ( कर्त्तरि पचाद्यच् ) । Then तुल्ययोगे वह as before. सदानुरूपम् is also correct by the rule “बोप-सर्जनस्य” । The reading स्वानुरूपम् meaning befitting self and Dasaratha would have been better here.

সৌতা—অয্যতন্ত ! ণিব্বত্তইস্মিদি সত্ত্বং ভরদৌ রিডীএ ; অবস্মাণুরুবং ফলৌদেণ বি অয্যতন্তৌ । এদং তাদস্ম বহুমদ-তরং ভবিস্সদি । [ আয়্যপুত্র ! নিব্বত্তং যিষ্যতি স্মাদ্বং ভরতঃ স্হজ্জা । অবস্থানুরূপং ফলৌদকেন আয়্যপুত্রঃ । এতত্ত্ব তাতস্স চ বহুমততরং ভবিষ্যতি ] ।

Eng. Sita.—My noble husband ! Bharat will ceremoni-ally perform the sradh, and you with fruits and water befitting your (present) circumstances (or in proportion to your circumstances). This will be highly accepted by the late (departed) father.

Beng. সীতা—আৰ্ঘ্যপূজ ! ভৱত সমৃদ্ধি সহকাৰে শ্রাদ্ধ সম্পন্ন কৰিবেন, আৰু আপনি অবস্থাৰূপ ফলজলেন্ন দ্বাৰা কৰুন । ইহা ভাভেৰ ( পিতাৰ ) খুবই আদৰেৰ হইবে ।

Tika.—‘নিব্বত্তং যিষ্যতি’ সম্যাদযিষ্যতি । ‘স্হজ্জা’ ऐश्वर्य'ण ऐश्वर्यनिष्पादितो-पचार'ण इत्यर्थः । ‘অবস্থানুরূপং’ वनवासवस्थायाः उपयुक्तम् ‘আয়্য’ पुत्रः निव्वत्तं यि-ष्यति । ‘ফলৌদকেন’ वनफलैश्च तथा नदीजलेन । ‘বহুমততরং’ आहततरम् । ‘ভরতস্স স্মাদ্বাপিষ্যতা’ ‘আহততরং’ रामचन्द्रस्यैव स्वत्वगुणाधिक्यविकाशात् तथा जियष्टत्वात्, तेन च मुख्यश्राद्धाधिकारित्वात् ।

### Notes

1. নিব্বত্তং যিষ্যতি—নিব্ + ত্ত + যিষ্ + কৃট্ + স্যতি । Nom. ভরতঃ ।
2. স্হজ্জা—করণে দ্রতীয়া । স্হজ্ + ক্তিন্ + ভাবে ।

३. अवस्थानुरूपम्—अवस्थायाः अनुरूपम् इति इतत् ; or रूपस्ययोग्यम् इति अनुरूपम् अव्ययीभावः । rest as before. अवस्था—अव + स्था + अङ्भावे स्त्रिया-माप् । आर्थपुत्र is to do आङ् acc. to his own present अवस्था here.

४. फलीदकेन—फलं च उदकम् च इति समाहारः by the rule "जातिरप्राणिनाम्" तेनेति—करणे द्वितीया । फलस्य इत्यादौ जातौ एकवचनम् । यद्वा फलानि च उदकानि च ।

५. बहुमततरम्—इदम् अनयोरतिशयेन बहुमतम् इति तरप् प्रत्ययः । बहु + मन् + क्त कर्मणि इति बहुमततरम् ।

N B.—Sita pacifies Ramchandra saying that by the right of primogeniture he is the person to hold the sradh-ceremony ; and hence the ceremony performed by him is to be taken into account first, be it simply done with fruits roots and water ; and the same done by Bharat with royal pomp will be no doubt esteemed by the departed king, but will very likely be relegated to a subordinate position in comparison with yours. Rama in the next sloka accepts the argument of Sita but advances that this will also go to set the departed soul a-weeping, as he will thereby be reminded of the banishment of his eldest and most beloved son.

रामः—मैथिलि !

फलानि दृष्ट्वा दर्भेषु खड्गस्तरचितानि नः ।

स्मारितः वनवासं च तातस्तत्रापि रोदिति ॥ ६ ॥

Prose.—मैथिलि ! तातः दर्भेषु नः खड्गस्तरचितानि फलानि दृष्ट्वा ( नः ) वनवासं स्मारितः ( सन् ) तत्रापि रोदिति ।

Eng.—Maithili ! surely the departed king will weep thus

being reminded of our banishment by the fruits arranged (placed) with our own hands on the Kusa grass.

Beng. राम—मैथिनि ! पिता कुशेर उपर आमादेर अहस्त बिशुष्ट फलराजि दर्शन करिया आमादेर वनवास अरण करिया सेथाने रोदिन करिबेन ।

Tika.—‘तातः’ पूजनैयः स्वर्गस्थः राजा ‘दर्भेषु’ कुशेषु कुशानाम् उपरि इत्यर्थः ‘नः समं खड्गस्तरचितानि’ आत्महस्तेन विन्यस्तानि फलानि दृष्ट्वा वनवासं आरितः’ अनेन अस्माकम् अरण्ये अवस्थानम् मनसि कृत्वा इत्यर्थः तत्रापि स्वर्गेऽपि ‘रोदिति’ रोदिष्यति [ इति भविष्यत्सामीप्ये कट् ] । यः पिता वनवासम् अस्माकम् श्रुत्वा भृशम् क्रोद स अस्माक्तं आह्वयिष्यति प्रकारेण वनवासम् श्रुत्वा स्वर्गेऽपि रोदन-परायणो भविष्यति ।

### Notes

1. खड्गस्तरचितानि—खड्ग ( or खः ) हस्तः इति इतत्, कर्मधा वा । तेन रचितानि सज्जीकृतानि इति इतत् । Qual. फलानि ।

2. वनवासम्—वनवाससमिति सुप्सुपा ।

3. आरितः—अृ + णिच् + क्त ; आरयति इति णिच् रूपम् । Here अृ implies ‘to recollect’ and there is no आधान implied ( उत्कण्ठा-पूर्वकस्मरण ) here, so the root is not मित is णिच् by the gana-sutra “अृ आधाने” । Also see our notes in मानस्य संस्मरयति in Rat.

( ततः प्रविशति परिव्राजकवेशो रावणः )

[Then enters Ravana in the guise of a mendicant]

रावणः—( आत्मगतम् ) एषभोः

नियतमनियतात्मा रूपमेतद् गृहीत्वा,

खरवधकृतबैरं राघवं वक्ष्यित्वा ।

স্বরপদপরিহীণাং হব্যধারামিবাহ্

জনকনৃপসুতাং তাং হতুঁ কামঃ প্রযামি ॥ ৩১ ॥

Prose.—See Tika.

Eng. Rav.—(To himself)—Oh ! licentious as I am, I have adopted this form to play foul with Ramchandra who has full control over his passions, but who has courted my enmity by killing Khara, and thereby to carry away the the daughter of the king Janaka just like the offering of ghee done without the correct pronunciation of the text.

Beng. রাবণ (স্বগত)—এইষে আমি অজিতেজ্জিন্ন তাই এই রূপ ধারণ করিয়া আমি, জিতেজ্জিন্ন এবং ধরের বিনাশ করণ জন্ত আমার সহিত জাতবৈর রামচন্দ্রকে প্রতারিত করিয়া শুদ্ধ মজ্জোচ্চারণহীন ব্রূতাহতির দ্বায় জনকরাজনন্দিনীকে হরণ করিতে ইচ্ছুক হইয়া চলিয়াছি।

Tika.—‘অনিয়তাশ্চা’ অনিয়তঃ অজিতঃ অবশীকৃতঃ আশ্চা ইন্দ্রিয়াণি মনো বা যস্য স ইতি অজিতেন্দ্রিয়ঃ অহম্ ‘এতদ্রূপম্ পরিব্রাজকবেশম্ গৃহীত্বা’ ধারয়িত্বা ‘নিয়ত’ জিতেন্দ্রিয় ‘স্বরবধকৃতবৈ’ স্বরস্য বধেন বিনাশেন কৃতম্ আশ্রিতম্ ভূতপাদিতং বৈ’ শব্দ, তা যেন তাৎপৰ্যম্ ‘রাম’ বস্তুয়িত্বা প্রতাং ১ স্বরপদপরিহীণাম্ ‘স্বরে’ণ উদাত্তানুদাত্ত-স্বরিতা ইতি তথাধাম্ স্বরভেদানাম্ শৃঙ্গীশ্বারণেন তথা পদৈন মন্ববশে’ণ চ পরিহীণাম্ রহিতাম্ অশৃঙ্গস্বরীশ্বারণেন তথা বিকলপদীশ্বারণেন চ সঙ্ঘ প্রদত্তাম্ ইত্যর্থঃ ‘হব্য-ধারামিব’ হব্যস্য হবনোযস্য চুতস্য ধারাম্ আহুতিম্ ইব ‘তাং জনকনৃপসুতাম্ হতু-কামঃ’ অপনোঁতুমনাঃ ‘প্রযামি’ अभिसरामि । অয়ম্ ভাবঃ—সুষ্ঠ, মন্বীশ্বারণেন তথা সম্যগুদাত্তাদিস্বরীশ্বারণেন চ রচিতা চুতাহুতিঃ দেবতাম্ উপগচ্ছতি [“অগ্নৌ পাক্তা-ভুতিঃ সম্যগাদিত্যমুপতিষ্ঠতে”, “অগ্নিসুখাৰ্হৈ দেবাঃ” “স ইহ বৈশুগচ্ছতি” ইতি শ্রুতেঃ] যদি সা আহুতিঃ পূর্বপ্রকারেণ রচিতা ন ভবতি তর্হি সা অসুরাচসপ্রভৃতিভির্জ্জিযতে । অত্র অরথ্যে চুতাহুতিরিবপবিত্রা সীতা, সা চ রামেণ রচিতা । বস্তুনাং কৃতা যদা

रामं दूवं नेष्यामि तदा सा अरक्षिता भवेत् । तत्कालीरक्षीवंशोद्भूतः खलु अहं यादृक्  
खरपदपरिह्वीनां घृताहुतिम् हरामि तादृगेव रामविह्वीनाम् सीताम् अपि हर्तुम्  
अभिलाषी सन् उपसर्पामि । उपमालङ्कारः । रामोऽत्र खरपदेन सह, सीता च  
हव्यधारया सह उपमोयिते । मालिनीवृत्तम् ॥

### Notes

1. Remark.—The stage-direction is defective here in all the printed editions; this whole speech of रावण up to अनुष्ठास्यामि should be आत्मगत । Otherwise his disparaging saying as अनियतात्मा, or disclosure of his motive beforehand is unjustified. In that case his aim will be frustrated. So we read आत्मगतम् here.

2. अनियतात्मा—नि + यन् + क्त कर्मणि नियतस्तस्मादन्योऽनियतः । इति नञ्-समासः । अनियतः आत्मा ( मनः ) यस्य स इति बहु । Qual. अहम् understood. As I am so, hence I will do such heinous offence and carry away a chaste wife of another.

3. नियतम्—जितेन्द्रियम् ; adj. to Rama ; or it means surely निश्चितम्, and qualifies वञ्चयित्वा । As he is my enemy, so I will surely deceive him. This is better, for रावण should not think highly of राम his enemy ।

4. खरवधकृतवैरम्—खरस्य वधः इति इतत् । तेन कृतमिति इतत् । खरवधकृतं वैरं शत्रुता येन or यस्मिन्, तम् इति बहु ; adj to रामम् । Khara was the head of Ravana's forces at दण्डकारण्य । He was killed by Rama. Hence Rama was his enemy.

5. खरपदपरिह्वीणाम्—खरः प्राधान्येन उदात्तादि । पदं मन्त्रवर्णः । खरश्च पदं च खरपदे इति द्वन्द्वः ; ताभ्याम् परिह्वीणा, ताम् इति इतत् । adj. to हव्यधाराम् ।

6. हव्यधाराम्—हव्यम् = देवतोद्दिष्टं दत्तं वृत्तम् । ह्वयते अनेन इति कारण-

वाचेः यत्प्रत्ययः । or कर्मणि यत् । तस्य चारा तामिति इतत् । This is compared to जनकवृत्तम् । हव्यधारा accompanied by proper pronunciation of right vedic mantras brings success and drives away evil spirits (cp “वाधस्व दूरे निर्वृत्तिम्”—R. 1.24.9) otherwise it is appropriated by Rakshasas. Comp “दुष्टोमन्त्रः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तन्मर्थमाह । स वाग्यजो यजमानं हिनस्ति यथेन्द्रशत्रु, स्वरतोपराधात्” Bhashya. The उपमा is appropriate in point of time and place. See Tika. Also see “हरामि रुदतौ बालाम् अमन्तोक्तानिवाहुतिम्” Sl. 15.

7. जनकवृत्तम्—जनक एव वृत्तः इति कर्मणा । तस्य सुता तामिति इतत् ।  
obj. to हर्तुं कामः ।

8. हर्तुं कामः—हृ + तुम् = हर्तुम् ; हर्तुं कामः यस्य वह । कामशब्दे मनः-  
शब्दे च परे सति तुमुन्प्रत्ययस्य सकारलोपोभवेत् वहव्रीहौ, see ‘तुङ्गाममनमोरपि’ ।  
हर्तुं कामः वासना यस्य सः इत्येव अर्थः । adj. to अहम् ।

9. प्रयासि—प्र + या + लट् निप् । I approach.

( परिक्रम्य अधो विलोक्य ) इदं रामस्य आश्रमपदद्वारम् ।  
यावदवतरामि । ( अवतरति ) यावदहमपि अतिथिसमुदाचारम्  
अनुष्ठास्यामि । ( प्रकाशम् ) अहमतिथिः कोऽत्र भोः ।

रामः—( श्रुत्वा ) स्वागतमतिथये ।

रावणः—साधु विशेषितं खलु रूपं स्वरेण ।

रामः—( विलोक्य ) अये भगवान् । भगवन् ! अभिवादये ।

रावणः—स्वस्ति ।

रामः—भगवन् ! एतदासनमास्यताम् ।

रावणः ( आत्मगतम् ) कथमाज्ञप्त इवास्मि अनेन ।  
( प्रकाशम् ) वाढम् । ( उपविशति ) ।

रामः—मैथिलि ! पादग्रामानय भगवते ।

सीता—जं अग्रउत्तो आणवेदि । ( निष्क्राम्य प्रविश्य )  
इमा आवो । [ यत् आर्यपुत्र आज्ञापयति ।...इमा आपः ] ।

रामः—शुश्रूषय भगवन्तम् ।

सीता—जं अग्रउत्तो आणवेदि । [ यदार्यपुत्र आज्ञापयति ]

रावणः—( मायाप्रकाशनपर्याकुलो भूत्वा ) भवतु भवतु ।

Eng. Rav.—(Walking round and looking below) This is the entrance to the site of Ram's hermitage. Then let me descend ; (alights). Now I on my part, should adopt the manners of a guest. I am a guest—who is here ?

Ram.—(Having heard) welcome to the guest.

Ravan.—His frame has been well kept pace by his voice ; or rather his voice has lent an additional charm to his complexion.

Ram.—(Having looked) Oh Respectable one. Venerable Sir, I salute thee.

Rav.—Good be to you.

Rama.—Venerable sir ! this is the seat for you to take.

Rav.—(To himself) how is it that I am ordered by him ; (aloud) well, (takes his seat).

Ram.—Maithili ! bring water for the washing of this venerable one's feet.

Sita.—As my noble husband commands. (Going out and entering) here is water.

Rav.—Wait upon (or attend to ; or render service to) this respectable one.

Sita.—As my noble husband commands.

Rav.—(being afraid, lest his stratagem is disclosed) enough ! enough ! (stop please ! stop !).

Beng.—( পরিক্রমণ করিতে করিতে নিম্নদিকে দৃষ্টিপাত করিয়া )  
 এইত রামেব আশ্রমগৃহদ্বার । তাহা হইলে অবতরণকরি । ( অবতরণ ) ।  
 এইবার আমি অতিথিসমুচিত আচারের অমুষ্ঠান করি । ( প্রকাশে ) আমি  
 অতিথি ! কে আছেন এখানে ! রাম—( শ্রবণান্তে ) অতিথির স্বাগত !  
 রাবণ—রূপ স্বরের দ্বারা বেশ ভাল ভাবেই বিশেষিত ( উৎকর্ষযুক্ত )  
 হইয়াছে । রাম—( দেখিয়া ) ও ভগবান্ । ভগবন্ প্রণাম । রাবণ—মঙ্গল  
 হৌক ! রাম—ভগবন্ ! এই আসনে উপবেশন করুন । রাবণ—  
 ( স্বগত ) একি ! এ যেন আদেশ করিতেছে । ( প্রকাশে ) আচ্ছা ।  
 ( উপবেশন করিলেন ) । রাম—মৈথিলি ! পাদপ্রক্ষালনার্থ জল  
 আনয়ন কর । সীতা—আর্য্যপুত্রের যেরূপ আদেশ । ( বাহির হইয়া  
 পুনঃ প্রবেশ করিয়া ) এইযে জল । রাম—ভগবানের শুশ্রূষা কর ।  
 রাবণ—( মায়া প্রকাশভয়ে ব্যাকুল হইয়া ) থাক ! থাক !

Tika.—‘অতিথিসমুদাচরম্’ অতিথিনা যদ্ব্যখ্যায়ম্ সম্যক্ আচারম্ ।  
 ‘সাধু বিশেষিতং রূপং স্বরৈশ্চ’ অস্য কণ্ঠস্বরৈশ্চ অস্য রূপং সুসুভাবিনীং বিশিষ্টতা  
 আপন্ন। অর্থমর্থঃ—অস্য রূপম্ সৌন্দর্যম্ সম্ভবতঃ এব দর্শনীয়ম্ । যদা অস্য  
 রূপম্ বসুঃ সমাভিন এব সুন্দরম্ । অস্য কণ্ঠস্বরঃ অপি মধুরঃ । অতএব অস্য  
 কণ্ঠস্বরঃ মধুরঃ সন্ অস্য সুভাবসুন্দরৈ বসু ষি কিমপি বৈশিষ্ট্যম্ ( অধিকতরসাধু-  
 ত্যম্ ) আপাদিতবান্ । যদা ঋন্যঃ কস্মিদপি অর্থঃ কৰ্ত্তৃ শক্যতি, স যথা—অস্য  
 মধুরৈশ্চ স্বরৈশ্চ অস্য মধুর রূপম্ সমর্থিতং—যাদৃক্! অস্য সুন্দরং বসুঃ তাৎপ্ৰীতিব অস্য  
 মধুরঃ স্বরঃ অতঃ ভবয়ীঃ সুহৃৎএব সামঞ্জস্যম্ দৃশ্যতে । [ পরম্ অন্ত প্রথমার্থস্তু  
 সাধীযান্ ইতি মন্যমানহি বসম্ ] । ‘অমিবাভ্য’ প্রথমাসি । ‘কথম্ আশ্রমঃ’ ইत्याদি—  
 অর্থম্ নাম আসনযদ্ব্যর্থম্ অর্থম্ যতি পরং ইদৃগীব অস্য প্রভাবশালিতম্ যত্ মন্য  
 অহম্ খলু অনেন আসনযদ্ব্যর্থম্ আদিত্যেষ্টি । অত রাবণঃ স্বমনসি রামস্য  
 উত্কর্ষমীব বিবেচয়তি । ‘পাদম’ পাদপ্রক্ষালনার্থ জলম্ । ‘শুশ্রূষ্য’ শুশ্রূষা ক্রু-  
 দ্বরণা দেপরিবাহনেন পরিচর । ‘মায়াপ্রকাশনপৰ্য্যাকুলীভূতা’ রাবণঃ মায়ায়া



( कपटेन ) एव परित्राजकविषं गृह्णत्वा आयातः । सीता दाद अस्य पादौ स्पृशेत् ताहं अजितेन्द्रियस्य तस्य लालसाप्रभावात् कम्पादकार्माविकाराः आवर्भूताः ॥ वेद्युः, तथा सति अस्य स्वरूपप्रकाशः सात्—तत् खलु माभूत् इति एतदर्थमेव पथ्याकुलं शङ्काकुलः चञ्चलः ( नीतः ) भूत्वा 'माया' कपटम् । कपटविषः । तस्या प्रकाशनम् स्वरूपप्रकाशः । तेन तस्मात् आकुलः अधीर इत्यर्थः । एवं भूत्वा वा स आह "भवतु भवतु" [ अश्रयमेतत् अत्र । रुन्धुमं आवर्गे वा द्विरुक्तिः ] । सीताकृता सीता मे न प्रवर्त्तताम् इत्यर्थः ।

### Notes

1. आश्रयपदद्वारम्—आश्रयस्य पदम् स्थानान्तरार्थः इत्यतः ; तस्य द्वारमिति इत्यतः । Nom. to वर्त्तते or भवति understood. यावदयामि "अवतरामि" इत्यत्र भविष्यति लट् ।

2. अतिथिसमुदाचारः—अविद्यमाना तिथिरस्य स इति बहु । यद्वा अतति सततं गच्छति इति अत + इच्छन् = आताथः । तस्यः ( तदीयः ) समुदाचारः इति इत्यतः । सम् + उद् + आ + चर + घञ् । Obj. of अनुष्ठायामि । Note that अनुतिष्ठामि in लट् should be more appropriate here ; for लट् is to be used in connection with the अवयव यावत् to denote futurity. See the rule "यावत् पुरानिपातयोर्लट्" ।

3. अतिथये—सम्प्रदाने ऋषीं acc. to भाष्य, thus अतिथये स्वगतं भवतु । or कर्मणि ऋषीं by the rule "ऋषीर्नपदस्य च कर्मणि स्था न्न," । षष्ठी is also correct in such cases.

4. विशिषितम्—वि + शिष् + णिच् + क्त कर्मणि । In Tika we have explained this वाक्य with ref. to Rama ; it may also be taken to refer to Ravana. Ravana says मम रूपं परित्राजकरूपं स्वरूपेण समतश्च स्वरूपेण साधु विशिषितम् सन्मानितम्, and is glad that his trick is not detected.

5. साधु—adv. modifying the verb विशिषितम् ।

- 6 आस्राताम—आस + लोट ताम कर्मणि । Nom. लया or भवता ।
- 7 आञ्जदः—आ + ञ्जप चुरादि + क्त कर्मणि । आञ्जपित also. I am orderd as if. See Tika.
- 8 भगवते—सम्प्रदाने ऽर्थो or कर्मणि ऽर्थो as in अतिथये ; or Acc to Vritti—क्रियायोगे चतुर्थी by the dictum—क्रियाग्रहणमपि कर्त्तव्यम् See anta. It is usual to offer पाय, आसन &c. to a guest.
- 9 शुश्रूषय—शुश्रूषाकुरु इति शुश्रूषाशब्दात् णिच् + लोट हि = शुश्रूष्य टिलोप due to इष्टवद्भाव by “प्रातिपदिकात् धात्वर्थे णिच् बहुलमिष्टञ्च” । or शु + सन् णिच् ( स्थाये ) + लोट ाह । See Act IV. शुश्रूषस्व will serve the purpose equally well without णिच् and will be better.
10. मायाप्रकाशनपयार्कुलः—मायायाः प्रकाशनमिति इतत् । तस्मात् पयार्कुलः इति सुपसुपा । See Tika. भवतु is an अव्यय here meaning “well” or “enough”.
11. Remark.—Here put the stagedirection ‘प्रकाशम्’ before अहमतिथिः though not seen in any edition ; otherwise the address is out of place See also Remark under sl. 7.

(रा) इयमेका पृथिव्यां हि मानुषोणामरुन्धती ।

यस्या भर्तृति नारीभिः सत्कृतः कथ्यते भवान् ॥ ८ ॥

Prose.—इथिव्याम् इयं हि मानुषीणाम् मध्या एका अरुन्धती ( तत्तुल्य पतिव्रता ) । यस्याः भर्ता इति ( हेतोः ) भवान् नारीभिः सत्कृतः ( इति ) कथ्यते । यदा भवान् सत्कृतः ( जनैः ) इति नारीभिः कथ्यते ।

Eng. Among the females of the world this one alone is Arundhati, being whose husband you are esteemed by ladies so runs the report.—(Or being whose husband you are held in respect—So remark the ladies).

Beng.—पृथिवीते मानवीग णर मध्ये ईनिहै केवल अरुद्धती बाव  
स्वामी बलियाहै आपनि रमणीगणेर श्रद्धार पात्र एरूप बला हय ।  
( अथवा ) बाह्यार स्वामी बलियाहै आपनि ( जनगणेर ) श्रद्धाव भाजन  
एहैरूप नावीगण बलिया थाकेन ।

Tika.—पृथ्व्याम् जगति इय सीता हि नून मानुषीणां मध्ये एका अरुन्धती  
अरुन्धतीतुल्या पतिव्रता । [ अरुन्धती हि वशिष्ठस्य पत्नी पतिव्रत्येन सा सर्वजन-  
पूजितासीत् । तस्याम् स्वर्गं प्रस्थितायाम् सत्याम् ] इयं सीता एव सर्वासाम्  
रमणीनां मध्ये अधुना अरुन्धत्याः गौरवजनकम् आसनम् अधिकरोति इत्यर्थः ।  
[ भवतः खलु गौरवम् एष एव प्रकाशयति—] 'यस्याः' पतिव्रतायाः अरुन्धती-  
कल्यायाः 'सीतायाः भर्ता पतिः इति' अनेनैव हितुना 'भवान् नारीभिः स कृतः'  
आदृतः इति ( जनैः ) कथ्यते प्रकाशयते । यहा अस्याः एव सान्नी भवान् इति  
अनेनैव हितुना भवान्—जनैः सतकृतः इति नारीभिः सर्वाभिः महिलाभिः कथ्यते ।  
पतिव्रतायाः सीतायाः गौरवेण तत्र गौरवम् इति भावः ।

#### Notes.

1. मानुषीणाम्—शेषे षष्ठी being related to मध्ये ।
2. अरुन्धती—It means here अरुन्धतीतुल्या । Pred. to इयम् ।  
Arundhuti was the devoted wife of वशिष्ठ as स्वाहा was of अग्नि,  
comp. 'ददशं वशिष्ठमन्वासितमरुन्धत्या स्वाहयेवहविभुजं न'—Rag. I.

3. सतकृतः—सत + कृ + क्त कर्मणि । आदरानदारयोः सदसती इति सत  
इत्यस्य गतिमञ्जरा । See Tika Thus Ravana avoids Sita's दृष्टिम्  
to keep his disguise in tact, and to gain Rama's confidence  
by extolling Sita as a chaste lady to him.

रामः—तेनहि आनय, अहमेव शुश्रूषयिष्ये ।

रावणः—अयि ! छायां परिहृत्य शरीरं न लङ्घयामि ।  
वाचानुवृत्तिः खलु अतिथिसत्कारः । पूजितोऽस्मि । आस्यताम् ।

রাম: বাড়ম্ । ( উপবিশতি )

Eng. Ram.—Then bring water I shall render services.

Ravan.—Well, I do not like to avoid the shadow and (at the same time) transgress the body. To please a guest with sweet words is the right (or real) way of (according the rites of) hospitality. I have been honoured ; please take your seat.

Ram.—Very good. (sits down).

Beng.—বাম—তবে নিষে এস, আমিই শুশ্রূষা করিব ।

বাবণ—ওহে ছায়া পরিহাব করিয় শরীর লভ্যন করিতে চাহি না । বাক্যেরদ্বারা ভুষ্টি বিধানই ( যথার্থ ) অতিথি সৎকার । আমি পূজিত হইয়াছি । আপনি বসুন । রাম—উত্তম ( উপবেশন করিলেন ) ।

Tika.—“তেন হি” তথা সতি ‘অনয়’ অপ: আনয় অহম এব শ্রুশ্রুণ্বয়িষ্য’ পাঠ্যাদিদানেন সিবথ্যি । অয়ি ছায়ামিত্যাदि - ‘ছায়াস্’ প্রতিবিন্ধম ‘পরিহৃত্য’ পরি- বর্জ্য ‘শরীরম্’ কাশম ‘ন লঙ্ঘ্যামি’ ন অতিক্রমিতুমিচ্ছামি । অয়মর্থ:—ছায়া হি বস্তুন: নিত্যানুগামিনী, তা পরিত্যজ্য ন কোঃপি শরীরম্ লঙ্ঘয়িত্ব শক্যোতি, তদনু সীতা অপি নিত্যমেব রামানুগামিনী ইতি সা তস্য ছায়া ইব । তাং সীতাং পরিত্যজ্য ( সীতাক্রতাং শ্রুশ্রুণ্বাং বিহায় ) শরীরম্ তস্যা: কাযমুত রামচন্দ্রম্ ন লঙ্ঘ্যামিন পৌড্যামি, তস্যা: কাযমুতেন রামচন্দ্রেণ বিহিতাং সেবাম্ ন যচ্ছীষ্যামি । অতএব তথা মথা সীতয়া করণীয়া সেবা পরিত্যক্তা তদনু ত্বয়ৈব বিধেয়া সেবা পরিত্যক্তব্য । তেনহি শ্রুশ্রুণ্বয়িত্ব অলম ইতি ভাব: । অত কোঃপিষ্মিন: বিদ্যতে, সতু এবরূপ:—ছায়াস্ পরিত্যজ্য সীতাং বিহায় শরীরং রামচন্দ্রং ন লঙ্ঘ্যামি নবিঘড়ীষ্যামি । সীতাম্ খলু আদৌ অপনীত পশ্যাত ত্বয়া সহযোতসী ইতি ভাব: । ‘বাচানুব্রতি:’ বাক্যেন অনুবর্তনম্ সুমিষ্টেন বাক্যেন এব তুটিসাধনম খলু যথার্থং এব অতিথিসৎকার: অতিথিপূজা । তত সুমিষ্টবাক্যেন অহং পূজিতোঃ

सन्मानितोभवामि) [तथाहि “दृष्टानि भूमिदृक् वाक् चतुर्थो च सूत्रता । एताव्यपि सतां गेहेनोच्छिद्यन्ति कदाचन”] ।

Notes

1. शुश्रूषयिषी—शु + सन् + णिच् (स्वार्थे) + कृट्से। or शुश्रूषा नामधातु + णिच् + कृट्से। “णिच्श्च” इत्यात्मनेपदम् । See act IV. sl. 19 and ante.

2. वाचा—करणे द्वयीया । Comp “भवतीनां सृष्टयैव गिरा कृतमातिथ्यम्” in Sak I.

3. कथां परिहृत्य शरीरम् न लङ्घयामि—कथा being अलङ्घनीय its origin शरीर will also be so. Now—See Tika here for significance.

4. अतिथिसत्कारः—अतिथेः सत्कारः इति हेतुः ।

5. वादम्—An अव्यय implying स्वीकार (assent).

रावणः—( आत्मगतम् ) यावदहमपि ब्राह्मणसमुदाचार-मनुष्ठास्यामि । ( प्रकाशम् ) भोः काश्रपगोत्रोऽस्मि । साङ्गो-पांगवेदमधोये, मानवीयं धर्मशास्त्रम्, माहेश्वरम् योगशास्त्रम्, वार्हस्पत्यमथशास्त्रम्, मेधातिथेन्यायशास्त्रम्, प्राचेतसं श्रद्धा-कल्पं च ।

रामः—कथं कथं श्रद्धाकल्पमिति ।

रावणः—सर्वाः श्रुतीरतिक्रम्य श्रद्धाकल्पे स्पृहा दर्शिता । किमेतत् ?

रामः—भगवन्, अष्टायाम् पितृमत्तायाम् आगमः इदानी-मेव ।

Eng. Ravan.—(to himself) Now I shall show the man-

ners of a Brahman (or exhibit Brahmanical manners) (Aloud well 'I am born in the line of Kasyapa. I have gone through the Vedas with all their subsidiaries and supplements, the Dharma sutras or codes or institute of Manu, the work of yoga or Tantra shastra of Maheswar, the polity by Brihaspati, the Logic by Medhatithi (Gotama), and the ritualistics pertaining to Sradh ceremony by Prachetasa.

Ram.—What! what! the ritualistics pertaining to Sradh!

Ravan.—You have shown eagerness in the ritualistics pertaining to Sradh to the exclusion of all other branches of study. What is the matter?

Ram.—This is now the scripture since I have lost my father.

Beng. রাবণ—( স্বগত ) আমিও এখন ব্রাহ্মণোচিত আচারের অনুষ্ঠান করি। ( প্রকাশ্যে ) ওহে আমি কাশ্যপগোত্র। সাতোপাঙ্গ বেদ, মনুপ্রণীত ধর্মশাস্ত্র, মাহেশ্বর যোগশাস্ত্র বা তন্ত্রশাস্ত্র, বৃহস্পতি-প্রণীত অর্থশাস্ত্র, মেধাতিথি বা গোতমরচিত জ্যৈষ্ঠশাস্ত্র, এবং প্রচেতা মূনির শ্রাদ্ধকল্প অধ্যয়ন করিয়াছি। রাম—কি কি শ্রাদ্ধকল্প। রাবণ—সমস্ত শাস্ত্র অতিক্রম করিয়া শ্রাদ্ধকল্পে শ্রদ্ধা দেখাইতেছেন—ইহার কারণ কি? রাম—ভগবন্, পিতার মৃত্যু হইলে এই শ্রাদ্ধকল্পই ত প্রয়োজন।

Tika.—'ব্রাহ্মণসমুদাচারম্' বিজীচিতম্ আচরণম্। অনুষ্ঠাষ্যামি করিষ্যামি [যাবদ্যোগী লুঙথে লটযুক্তঃ ইতি প্রায়ুক্তম্। স্তনঃ অনুতিষ্ঠামি ইদং বাব সাবীযান্ পাঠঃ]। 'সাক্ষীপাঙ্গবেদম্'—অঙ্গানি চ উপাঙ্গানি চ ( হ্রস্ব ), তৈঃ সহ চতুরঃ বেদান্। বেদাঃ চত্বারঃ = ऋक् সাম যজুর্থব্বেতি। তৈষাং বেদানাম্ ষড়্

अङ्गानि, यथा—शिक्षा (pronunciation and phonetics), कल्पः (ritualistics), व्याकरणम् (grammar), निरुक्तम् (lexicon), छन्दः (prosody) ज्योतिःशास्त्रम् च (astronomy); उपाङ्गानि च चत्वारि—यथा, पराणम् (history) न्याय (Logic), मौर्मासा (the vedic philosophy) धर्मशास्त्रम् च (works on law, sociology and religious functions). एतैः खलु शास्त्रैः सह चतुरः वेदान् 'अहम् अधीये' अधुनापि पठामि—ततः पठितवान् इत्यर्थः गम्यते । यद्वा अतीतसामीप्ये लट् । सद्यः एव एतेषाम् अध्यायनम् समाप्तम् इति भावः । [ ननु अन्यत् किमपि शास्त्रम् त्वया अधीतम्—इत्याह ?—] मानवीयम् मनुना प्रोक्तं स्मृति-शास्त्रम् । माहेश्वरं महेश्वरेण रक्षितं योगशास्त्रम् चित्तवृत्तिनिरोधादिविज्ञापकं शास्त्रम्, योगमार्गनिर्देशकं तन्त्रशास्त्रं वा, मेधातिथिः मेधातिथिप्रणयितम् गीतमरचितम् इत्यर्थः न्यायशास्त्रम् तदंशास्त्रम् । 'प्राचीतसम्' प्राचीतसा मुनिना रक्षितं 'शास्त्रकल्पम्' श्राद्धविधिवोधकं शास्त्रम् मया अधीतम् ॥ 'सर्वाः समस्ताः श्रुतोः शास्त्राणि' [श्रुतिशब्दस्तु "वेद" इत्येवम् बोधयति । परम् स्मृतिशास्त्रादीनाम् अपि वेदमूलत्वात् अत्र श्रुतिशब्देन सर्वाण्येव शास्त्राणि लक्ष्यन्ते] । 'अतिक्रम्य' उक्तकर्म्य ॥ 'भट्टायाम्'—नष्टायाम् 'पितृमत्तायाम्' सपितृकतायाम्, पितरं मृते इत्यर्थः । 'इदानीम्' पितृहीनावस्थायाम् 'एष आगमः' एतत् खलु श्राद्धकल्पम् शास्त्रं प्रयोजनम् इत्यर्थः ॥

### Notes.

1. ब्राह्मणसमुदाचारम्—ब्राह्मणस्य समुदाचारः तम् इति इतत् । obj. to अनुशासामि । See Tika also for gram. here.

2. काश्यपगोत्रः—काश्यपम् गोत्रम् यस्य स इति बहु । काश्यपस्य इदम् इति काश्यपम्—अण् प्रत्ययः ।

3. साङ्गोपाङ्गम्—अङ्गानि च उपाङ्गानि च इति अङ्गोपाङ्गानि । अत्र इतरैरेव एव । तैः सह वर्तमानम् इति बहु । Qual. वेदम् । For Angas and उपाङ्ग of Veda—See Tika.

4. अधीदे—अधि + इ + लट्, ए । अतीतसामीप्ये लट् । See Tika.

5. मानवीयम्—मनोरपत्यं पुमान् इति मनु + अण् ( औत्सर्गिक ) = मानव

मनुष्यः भगुः ; मानवेन भगुना प्रकाशितम् इति छप्रत्ययः शैबिकः । ततः मानवीयम् ।  
The code of Manu as promulgated by his son ordisciple भगु ।

6. माहेश्वरम् - महेश्वरीय प्रोक्तम् or तत आगतम् इति महेश्वर + अण् =  
माहेश्वरम् । Qual. योगशास्त्रम् ; implying the science of yoga or  
Trantra sastra as promulgated by Maheswar, the योगीश्वर ; or  
माहेश्वरम् means तन्त्र or चिकित्साशास्त्र &c come down from महेश्वर ;  
and then also योगशास्त्र = original aphorisms of yoga and not  
'पवञ्जलि'कृत योगशासनम् । This shows Bhasa's seniority to पतञ्जलि ।

7. बाहस्पत्यम्—बृहस्पतिना प्रोक्तम् तस्य बृहम् इति वा छप्रत्ययः । यद्वा बृह-  
स्पतिः कर्म इति यक् by "पत्यन्तपुरोहितादिभ्यो यक्" । Qual. अर्थशास्त्रम् ।  
This is referred to in कौटिल्य अर्थशास्त्र and in Mahabharata,  
and बृहस्पति was the first writer of अर्थशास्त्र ।

8. प्राचेतसम्—प्रचेतसा प्रोक्तमित्यादि अण् ; qual. शूद्राङ्गकल्पम् । प्राचेतस  
स्मृति is cited in many legal works.

9 शूद्राङ्गकल्पम्—शूद्राङ्गकल्पम् शूद्राङ्गस्य वा कल्पम् कल्पसूत्रम् इति शाक-  
पादिवादि ।

10. मेधातिथिः न्यायशास्त्रम् = It is logical aphorisms of गौतम ।  
Mahabharata santiparvan मोक्षधर्म has called गौतम as मेधातिथि  
(see chap. 359) ; Dr. Satish ch. Vidyabhusan has also corro-  
borated this point. So there is no doubt to detect the  
utmost limit of the date of Bhasa here.

11. अतिक्रम्य—अति + क्रम् + ल्यप् ; = उपेक्षा ।

12. रूपहा—रूपह + अङ् fem ; आश्चर्यातिशयः । Ravana wonders  
how Rama has shown so much regard for शूद्राङ्गकल्प excepting  
other shastras, and asks him "एतत् वस्तु किं स्यात्" (what is the  
matter)



13. भट्टायाम्—adj. to पितृमत्तायाम् । अनश् + क्त + fem. आप्, णी ।  
नट्टायाम् इत्यर्थः ।

14 पितृमत्तायाम्—पितृ + मतृप् = पितृमान् ; तस्य भावः इति तल् = पितृ-  
मत्ता । तस्यामिति । भावे णी ।

रावणः—अलं परिहृत्य । पृच्छतु भवान् ।

रामः—भगवन् ! निवपनक्रियाकाले केन पितृं स्तर्पयामि ।

रावणः—सर्वे अदया दत्ते आद्वयम् ।

रामः—भगवन् ! अनादरतः परित्यक्तं भवति । विशेषार्थं  
पृच्छामि ।

रावणः—श्रूयताम् । विरूढेषु दर्भाः, औषधीधृतिलाः, कलायं  
शाकेषु, मतस्येषु महाशफरः, पक्षिषु, वार्ध्वाणसः, पशुषु गौः खड्गो  
वा इत्येते मानुषाणां विहिताः ।

Eng. Ravan.—Away with your reserving ; ask please  
(what you like).

Ram.—Venerable sir ! what shall I offer to the manes  
at the time of Nivapana ? (i. e. offering of water, cakes and  
the like)

Ravan.—Anything offered with respect may constitute  
the Sradh offering.

Ram.—Venerable sir ! what is offered with disrespect  
is discarded (by the manes) ; I want to know the full  
particulars here (or I want to know the articles which are  
especially offered).

Ravan.—Then pay attention please ; Kusa amongst the  
grasses, sesamum amongst the pulses, kalaya amongst the

lettuces, Mahasafara amongst the fish, Bardhanasa among the birds and either cow or rhinoceros amongst beasts—are specially recommended for the manes.

Beng. বাবণ—পরিহার করিতেছেন কেন ? (সঙ্কুচিত হইতেছেন কেন ?) জিজ্ঞাসা করণ। রাম—ভগবন্! শ্রীহাজলি প্রদানকালে কোনদ্রব্যদ্বারা পিতৃগণের তর্পণ কবিব ? বাবণ—শ্রদ্ধা সহকারে ওদত্ত সব কিছুই ত শ্রদ্ধ। রাম—ভগবন্! অনাদর পূর্বক ওদত্ত হইলে ত হা (পিতৃগণের) পরিত্যজ্য হয়, তাই বিশেষ করিয়াই জিজ্ঞাসা করিতেছি (কোন্ কোন্ বস্তু বিশিষ্টভাবে ওদানের ব্যস্থা আছে তাই জিজ্ঞাস্য)। বাবণ—শুনুন, ভূমিতে উৎকৃষ্ট তৃণশুল্কের মধ্যে বুশ, ঔষধির মধ্যে তিল, শাকের মধ্যে কলায় শাক, মৎস্যের মধ্যে মহাশফর, পক্ষির মধ্যে বাগ্ৰীগম পক্ষী, পশুর মধ্যে গরু অথবা গাভী—ইহাই মহাব্যয়ের পক্ষে বিহিত।

Tika.—অন পরিত্যজ্য শ্রাদ্ধকল্পে পুঙ্খাং পরিত্যজ্য অনন্ম প্রযোজন ন ভবত্। যন্ম প্রত্নমিচ্ছসি তন্ম পুঙ্খং স্ব। নিঃপনকালি পিতৃন্ ভদ্রং ভদ্রকাজলিপ্রদানসময়ে কিল কৈঃ বস্তুভিঃ তর্পয়ামি তর্পয়িষ্যামি ইতি ভবিষ্যতমাসীদেত্যত্ ॥ সর্বং যত্নে কিস্তিন্নান বস্তু যজ্ঞয়া পিতৃভ্যো দত্তম্ তদেব শ্রাদ্ধম্ ভবত্, শ্রাদ্ধে প্রদেয়ং দ্রব্য ভবত্। অজ্ঞয়া দত্তম্ শ্রাদ্ধমিতি ক্তোঃ, যত্নে কিস্তিন্ন বস্তু অজ্ঞয়া দাতম্ শ্রদ্ধয়া দত্তম্ ভবত্ ইত্যর্থঃ। ‘অনাদরতঃ’ অনাদরাত অজ্ঞয়া প্রদত্তম্ বস্তু পরিত্যক্তং পিতৃভিঃ ‘অস্বাস্ত’ ভবতি, [ ইত্যহং জানানি পরম্,—] বিশেষাৎ ‘অস্বাস্ত’ বিশেষজ্ঞানার্থম্ শ্রাদ্ধে যান্ স্তব্ধ বস্তু ‘ন বিশেষ্য প্রদেয়ানি তানি বিজ্ঞাতুমিচ্ছাঃ’ অহং পৃচ্ছামি। ‘বিদ্রুণে’ মূমজাতিষু দর্ভাঃ কুশাঃ, ‘ঔষধীষু’ ফলপাকালঃ স্তব্ধে তিলাঃ। কলায়ম্ কাল-শাকবিশেষঃ [ ? মটর কলাই ইতি-বঙ্গভাষা ]। মহাশফর—মনস্যবিশেষঃ ( বহনত পুটী মাছ ? ) বাগ্ৰীগমঃ—পক্ষিবিশেষঃ, রক্তপাদসুখবিশুযুক্তঃ পক্ষী। স্তব্ধঃ-গজকঃ [ গজার ইতিভাষা ] মানুষাণাং সম্বন্ধে বিদ্বিতাঃ শ্রাদ্ধে প্রদানার্থং শাস্ত্র-জ্ঞানৈঃ নির্দিষ্টাঃ।

Notes

1. अलं परिहृत्य—शुद्धकल्परूप आगमं परिहृत्य कलं प्रयोजनं नस्ति ।  
अतः शुद्धावपग भवान् यद्येष्टं पृच्छतु ।

2. निवपनक्रियाकाली—कालाधिकरणे ऽमी । निवपनस्य क्रिया इततः ; यद्वा  
निवपनम् एव क्रिया इति कर्मधा । तस्य कालः इति इतत् ।

3. अनादरतः—प्रश्नस्या तसिः । अनादरात् । द्वितीः प्रमी ; or अनादरम्  
आश्रित्य इति ल्यबलोपे प्रमी ।

4. विशिषार्थम्—विशेषाय इदम्—तद् यथा तथा वति नित्यसमः सः ।

5. विरुद्धेषु—निर्द्धारे ऽमी ; एवम् सर्वत्र बोधम् ।

रामः—भगवन् ! “वा” शब्देनात्र अवगतमन्यदप्यस्तीति ।

रावणः—अस्ति प्रभावसम्पादयम् ।

रामः—भगवन् ! एष एव मे निश्चयः ।

Eng. Ram.—Venerable Sir ! from the (utterance of the) particle “or”, I understand that there is more.

Ravan.—yes ; there is ; but it is available through might only.

Ram.—Venerable sir ! This is my (firm) determination.

Beng.—बाह—भगवन् “व” এই কটীতে বুঝিতেছি যে আরও কিছু আছে । রাবণ - আছে ; তবে তাহা শক্তিদ্বারা লভ্য । রাম—ভগবান্ এই আমার স্থির সিদ্ধান্ত ।

Tika.—वाशब्देन गौः खड्गगौ वा इत्यत्र कथितेन ‘वा’ इति वियोजकाव्ययेन अवगतम् ज्ञातं मया यत् अन्यदपि [सामान्ये नपुंसकम्] गावः खड्गं च वर्जयित्वा अन्योऽपि कश्चित् प्रदेयः जन्तुरस्तीति । ‘प्रभावसम्पादयम्’ प्रभावेन आत्मनः शक्त्या एव सम्पादयम् लभ्यम् आनितव्यम् इत्यर्थः अन्यत् अस्ति । निश्चयः सङ्कल्पः । पितृन् प्रभावस्तत्त्वेन द्रव्येण तर्पयामि इति मे निश्चयः सङ्कल्पः ।

Notes

1. ବାଶଞ୍ଚେନ—ବା ଇତି ଶବ୍ଦ: ସଂସ୍କୃତା । କରଣି ଘଟିତା ।
2. ଅନ୍ୟତ—ସାମାନ୍ୟେ ନପୁଂସକମିତି କ୍ଳୀବଲିଙ୍ଗେନ ନିର୍ଦ୍ଦେଶ: ।
3. ପ୍ରଭାବସମ୍ପାଦ୍ୟମ୍—ପ୍ରଭାବେଷ୍ଟ ସମ୍ପାଦ୍ୟମିତି ଇତତ୍ ।
4. ନିଷ୍ପତ୍ତି:—ନିମ୍ + ଚି + ଅପ୍ । ସିଦ୍ଧାନ୍ତ: = ସଂକଳ୍ପ: । Rama resolves to offer ପ୍ରଭାବସମ୍ପାଦ୍ୟ ଜୀବ to his father, for that will prove his extreme ଅହ୍ମା in the matter.

ଉଭୟସ୍ୟାସ୍ତି ସାନ୍ନିଧ୍ୟଂ ଯଦ୍ଵେତତ୍ ସାଧୟିଷ୍ୟତି ।

ଧନୁର୍ବାତପସି ଶ୍ରାନ୍ତି, ଶ୍ରାନ୍ତି ଧନୁଷି ବା ତପ: ॥ ୧ ॥

Prose.—ତପସି ଅନ୍ତି ଧନୁର୍ବା ( ଅସ୍ତି ) । ଧନୁଷି ଅନ୍ତି ତପୋ ବା ( ଅସ୍ତି )  
ଉଭୟସ୍ୟ ସାନ୍ନିଧ୍ୟମସ୍ତି ( ମଧି ଇତିର୍ଦ୍ଧେବ: ) । ଯଦି ଏତତ୍ ସାଧୟିଷ୍ୟତି ।

Eng.—Austerities failing, my bow exists ; and my bow failing austerities ;—I have access to both of these , of course if what you say be available by any of these two, (or if, what you speak may satisfy my departed ancestor.)

Beng.—ତପସ୍ତାର ଅମାଧ୍ୟା ହଇଲେ ଧନୁ ଏବଂ ଧନୁର ଅମାଧ୍ୟା ହଇଲେ ତପସ୍ତା—ଏହି ଉଭୟରହି ସାନ୍ନିଧ୍ୟ ( ଯୋଗାଯୋଗ ) ଆପ୍ୟାତ ଆଛେ । ଅବଶ୍ୟ ଯଦି ଏହି ଦୁୟର ଦ୍ଵାରା ଉହା ମାଧ୍ୟା ହୟ । ଅଥବା ଯଦି ଉଭୟକଥିତ ବସ୍ତୁ ମିତ୍ତୁଗଣେର ତୃପ୍ତି ମାଧନ କରିତେ ପାରେ ।

Tika.—‘ତପସି’ ତପସ୍ୟାୟା: ପ୍ରଭାବେ ‘ଅନ୍ତି’ ତଦସ୍ତୁତ: ଲାଭେ ଅସମର୍ଥଂ ସତି ଧନୁ: ( ଅସ୍ତି ), ଯଦି ତପସ୍ୟାୟା ତତ୍ ପ୍ରଭାବସମ୍ପାଦ୍ୟଂ ବସ୍ତୁ ନ ଲଭ୍ୟତି ତର୍ହି ମି ଧନୁସା ତତ୍ ଲଭ୍ୟଂ ସ୍ଵାଦିତ୍ୟର୍ଥ: । ଅଥବା ‘ଧନୁଷି’ ଧନୁଷ: ପ୍ରଭାବେ ‘ଅନ୍ତି’ ତଦସ୍ତୁତ: ଲାଭେ ଅସମର୍ଥଂ ସତି ‘ତପ:’ ତପସ୍ୟାୟା: ପ୍ରଭାବେ ମି ଅସ୍ତି । [ ଲୌକିକପ୍ରଭାବସ୍ୟ ଧନୁଷ: ତଥା ଅଲୌକିକସ୍ୟ ତପସ: ଇତି—] ‘ଉଭୟସ୍ୟ’ ଇତ୍ୟୈପି ‘ସାନ୍ନିଧ୍ୟମ୍’ ମଧି ଯୋଗ: ‘ଅସ୍ତି’ । ଯଦି ଚେତ୍ ଏତତ୍ ତପସ: ତଥା ଧନୁଷ: ଚାନ୍ୟତରତ୍ ସାଧୟିଷ୍ୟତି ଭବତ୍ କଥିତଂ ବସ୍ତୁ ସାଧୟିତୁମ୍ ( ସମ୍ପାଦୟିତୁମ୍ )

अच्यति । [ यद्वा यदि एतद् भवत्कश्चिन् वस्तु पितृणां हृत्ति सच्यय्यति उच्यते ।  
यादयेन्नाम ] ।

Notes

1. तपसि—भावे ७मी by the rule “यस्य च भावेन भावतुल्यकम्”
2. आन्ते—अस् + क्त कर्त्तरि । Adj. to तपसि; also adj. to धनुषि ।
3. धनुषि—भावे ७मी ।
4. साधयिष्यति—साध + णिच् नृट्छति । Ncm. एतत् । See Prose and Tika; or constre thus ( मयि ) उभयस्य सान्निध्यात्, यदि ( यतः ) तपसि आन्ते धनुषः धनुषि आन्ते ( सति ) तपः वा एतत् ( प्रधानसम्पादावत् ) साधयिष्यति i. e. I have both तपोऽम्ब and बाहुः क्व whereby I will get the object achievable by चावबल वा ब्रह्मबल ।

रावणः—सन्ति । हिमवति प्रतिवसन्ति ।

रामः—हिमवतीति । ततस्ततः ।

रावणः—हिमवतः सप्तमशृङ्गे प्रत्यक्षस्थाणुशिरःपतित-  
गङ्गाम्बुपायिनो वैदुर्यश्यामपृष्ठाः पवनसमजवाः काञ्चनपार्श्वी  
नाम सृगाः—यैर्बैखानसवालखिलानैमिश्रीयादयोमहर्षयश्चिन्तित-  
मात्रोपस्थितविपन्नैः श्लाङ्गानि अभिवर्द्धयन्ति ।

Eng. Ravan.—Yes, there are objects achievable by prowess. They live in the Himalayas.

Ram.—In the Himalayas ! Then, what then ?

Ravan.—In the seventh peak of the Himalayas, there are deers known as Kanchan-parsha who sip the water of the Ganges, falling down upon the head of the visible deity Mahadeva (or Mahadeva appearing in visible form), and

whose backs are (the hind-portion of whose bodies are) as green as the topaz, and whose speed is just like that of the wind. they appear and meet their death as soon as they are thought of by sages like Vaikhāṇasa, Balakṛīya and Naimisiya (dwellers in the Naimisaranya); and the said sages perform their śrādh ceremony with them (i.e. their flesh).

Beng.—রাবণ (প্রভাবসম্পাদবস্ত) আছে। তা হিমালয়ে আছে।  
রাম—হিমালয়ে? তাবপব। রাবণ—হিমালয়ের সপ্তম শৃঙ্গে মূর্ত্তিমান্  
মহাদেবের মস্তকে নিপতিত গজাবারিষানকারী, বৈদূর্য্যমণির ছান্ন  
শ্রাবণ পৃষ্ঠদেশ, পবনতুলা বেগধারী কাঞ্চনপার্শ্ব নামে খ্যাত মুগ আছে,  
বৈখানস বালখিলা নৈমিষ রণাবাসি প্রভৃতি মুনিগণ চিন্তা করিয়া থাকেই  
তাহারা উপস্থিত হইয়া মুহূৰ্থ পতিত হয়; এবং উহাদের দ্বারা  
(উহাদের মাংসদ্বারা) ঐ মুনিগণ শ্রাদ্ধ নির্বাহ করেন।

Tika.—‘দ্রব্যচক্ষ্যাদ্গিরঃপাতগজান্বপায়িনঃ’—সাক্ষাৎ অবস্থিতঃ যী  
মহাদেবঃ—তস্য যত শিরঃ সূৰ্গং তত পতিতম্ যত গজান্ব গজাবরি, তত পাতু শীল  
যেবা তাড়শাঃ। ‘বৈদূর্য্যমণিপৃষ্ঠাঃ’—যেবা পৃষ্ঠদেশাঃ বৈদূর্য্যমণিরিব দ্যামবর্ণাঃ  
भवन्ति। ‘पवनसमजवाः’—पवनतुल्यवेगशालिनः, काञ्चनपार्श्वं नाम वृक्षाः सन्ति।  
बैखानसबालखिलनैमिषीयादयः—बैखानसः मुनिविशेषः; बालखिल्यः क्षुद्रकायः  
पुराणादिख्यातः मुनिविशेषः। नैमिषीयाः—नैमिषारण्यवासिनः ऋषयः। ‘चिन्तित  
मात्रोपस्थितविपन्नैः’—तैः मुनिभिः चिन्तित एव इति चिन्तितमावम्—यद्वा चिन्तित  
चिन्ता। चिन्तामात्रेण उपस्थिताः मुनीनां समक्षमआगताः तथा विपन्ना मृत्युं प्राप्ताः  
ताड्यैः तैः ऋगैः ‘आह्वानि’ अभिवर्द्धयन्ति’ सम्पादयन्ति ते मुनयः ॥

### Notes

1. স'ল—অস+লট অলি। Its Nom is প্রভাবসম্পাদবস্তূনি। And  
these বস্তূ are to be found in the হিমালয়।

2. प्रत्यक्षस्याणुशिरःपतितगंगाब्जुपायिनः—adj to नृगाः । प्रतिमुखत्वनन्दोः इति प्रत्यक्षम्, अव्ययीभावः । ततः अर्थ आद्यच्=प्रत्यक्षः directly visible. प्रत्यक्षः यः स्याणुः इति कर्मधा ; or अक्षि प्रतिगत इति प्रत्यक्षः प्रादितत् । प्रत्यक्ष-स्याणोः शिरः इति इतत् । तत्र पतितम् इति अतत् सहस्रपा वा । तादृशं गङ्गान्बु इति कर्मधा । [ गङ्गायाः अब्ज इति इतत् ] । तत्र पातुं शीलं येषां ते इति णिनिः ताच्छीत्ये=प्रत्यक्षस्याणुशिरःपतितगंगाब्जुपायिनः—उपपदतत् । स्याणु is a name of siva. स्याणुवत् निश्चलस्थितिध्यानसाधित इति स्याणुः । See also sect Upanishada.

3. वैदूर्यश्यामपृष्ठाः—वैदूर्यनिव श्यामम् इति उपमानतत् । तच्छृङ्गस्य पृष्ठं तेषां ते इति बहु । Here उपमानतत् comes by the rule “उपमानानि सामान्यवचनैः” ।

This shows their lovely appearance and the previous epithet indicates their purity due to pure livelihood.

3. पवनसमजवाः—पवनेन सम इति ततत् । तादृशः जबः वेगो येषां ते इति बहु । This epithet shows their power of speed. Qual. नृगाः Construe—एतादृशाः नृगाः सन्ति । विपन्नैः वैः—नमिश्रीयादयो आह्वानि अभिवर्धयन्ति ॥ Thus वैः has करणे ३या ।

4. काञ्चनपार्श्वः—काञ्चनम् पार्श्वं येषां ते इति बहु । These are golden-flanked deer or antelope. Qual. नृगाः ॥ नाम is an अव्यय here denoting प्रकाश्य=celebrity.

5. वैखानसवाल्खिल्य—नैमिश्रीयादयः—वैखानसाश्च ( मुनयः ) वाल्खिल्याश्च नैमिश्रीयाश्च—इति इन्द्रसमासः । ते आदयः ( आदौ वा ) येषां ते इति बहु । Qual. महर्षयः ॥ नैमिश+क=नैमिश्रीय । नैमिशारण्यनिवासिनः इत्यर्थः । वैखानस and वाल्खिल्य are mighty powerful sages mentioned in the Ramayana, Puranas and Mahabharata. Srutis declare—these were born of Prajapati Brahman's नख and खीम ; and

वाल्खिल्यः were pigmy (thumb-like) in size as well among these ; comp “प्रजापतेर्नैखलोमजाः । येनखास्ते वैखानसा ये बालास्ते वालखिल्याः” । Again वालखिल्य were 60,000 in number and they carried on penance on the branch of a वटवृक्ष being अघोमुख (See Maha. Adi). But as these particular types of sages had no connection with Sraddh ceremony, so better we propose to take these to mean varieties of sages adopting वानप्रस्थ वा सन्न्यास in various methods ; comp “किननया वैखानसं व्रतमाप्रदानात्” in Sak. I. and “वैखानसो वानप्रस्थः । विखानसः प्रोक्तो न मार्गेण वर्तते इति शेषः” ; also “वानप्रस्थश्चतुर्विधः—वैखानसः उदुम्बरः वालखिल्याश्चनेवासी तल्लक्ष्णमघोच्यते । वनस्थो वालखिल्यो यो वसेद्दक्षल-चीवरम्” ।

नैमिश्रीयाः—sages residing in the नैमिश वा नैमिष forest where Brauti related the भारत to sages assembled there. The forest is so called because a sage here destroyed a whole legion of demons in the twinkling of an eye (निमेष) । नैमिश स्थिता इति नैमिश + क् शेविक = नैमिश्रीयाः । क् here comes by the rule “ङङाङ्कः” ।

6. सङ्घर्षः—सङ्घान् ऋषिः इति कर्मधा । ते । Nom to अभिवर्द्धयिषाम् । Here सङ्घत् becomes सङ्घा with आत् added by the rule—“आन्प्रङ्कतः समानाधिकरण जातौययोः” ।

7. चिन्तितमात्रोपस्थितविपद्वैः—चिन्ति + क्त कर्मणि । चिन्तितमत्र इति चिन्तितमात्रम्—नित्यसमास of the मयूरव्यंसकादि class । चिन्तितमात्रम् उपस्थितः इति सङ्घसुपा । तादृशशरी विपन्नयेति कर्मधा । यद्वा—चिन्ति + क्त भावे = चिन्तितम् i.e. चिन्ता । चिन्तितम् एव इति चिन्तितमात्रम् = चिन्तामात्रमित्यर्थः । तेन उपस्थिताः इति ततत्—सङ्घसुपा वा । Rest as above. ते । Qual. ईः । The Rishis are not to kill them, their very thought



bring them there and they appear before them and die of themselves to come to their service. विपन्न—वि + पद् + क्त कर्त्तरि ।

8. अभिवर्द्धयन्ति—अभि + वृद् + णिच् + लट्, अन्ति ; निर्वाहयन्ति इत्यर्थः ।

By such काञ्चनपार्श्वं मृग, the rishis augment their आङ्गक्रिया, and the manes attain the status of gods thereby.

(रा) तैस्तर्पिताः सुतफलं पितरोलभन्ते

हित्वाजरां स्वमुपयान्ति हि दीप्यमानाः ।

तुल्यं सुरैः समुपयान्ति विमानवास-

मावर्त्तिभिश्च विषयैर्नवलाद् भ्रियन्ते ॥१०॥

Prose.—तैः तर्पिताः पितरः सुतफलं ( पुत्रोत्पत्तिफलं ) लभन्ते, जरां हित्वा दीप्यमानाः स्वम् उपयान्ति हि । सुरैस्तुल्यं विमानवासमुपयान्ति । आवर्त्तिभिः विषयैश्च वलात् न भ्रियन्ते ।

Eng. Satisfied (satiated) with these (i.e. the flesh of the said deer ) the manes ( really ) obtain the fruits of gaining a son ; and indeed having discarded old age and infirmity they climb up to heaven in resplendence, and live in lofty cars or mansions like those of the gods. They are never forcibly entangled in the ever-changing material objects.

Tika—‘तैः’ काञ्चनपार्श्वानां मांसैः ‘तर्पिताः पितरः सुतफलम्’ पुत्रस्य उत्पत्तिफलं पुत्रजन्मलाभफलमिति यावत् लभन्ते ; अपि च जराम् वाङ्मयं तथा वृद्धजनोचिताम् अशक्तिं च ‘हित्वा’ परित्यज्य ‘दीप्यमानाः’ तेजःप्रदीप्ताः प्रदीप्तकलेवराः इत्यर्थः नित्ययौवनवशात् इति भावः सन्तः ‘स्वम्’ स्वर्गम् ‘उपयान्ति हि’ । [तत्र किं कुर्वन्ति ?] सुरैस्तुल्यं देवसमं ‘विमानवासम्’ विमानम् उच्चगृहम् तत्र वासम् उपयान्ति प्राप्नुवन्ति । ‘आवर्त्तिभिः’ पुनः पुनः आवर्त्तनशीलैः संसारधामकैः चिरपरिणामिभिः इति भावः विषयैः इन्द्रियभोग्यैः पदार्थैः ‘वलात् न भ्रियन्ते’ न वध्यन्ते, बद्धाः न भवन्ति । प्राक्तनवस्तुभिः सक्ताः न भवन्ति ; चिरं स्वर्गमधिवसन्ति इति भावः । असन्ततिलकां वलात् ॥

## Notes

1. तेः—Refers to काञ्चनपार्श्वं सृग । अनुक्तकर्त्तरि वा करणे श्या ।
2. तर्पिताः—तृप्+थिच्+क्त कर्मणि ; adj to पितरः ।
3. सुतफलम्—सुतस्य पुत्रोत्पत्तेः फलम् इति इतत् । “पुत्रःपिण्डप्रयोजनम्”  
इति पुत्रस्य जन्मनि फलम् खलु पिण्डलाभः । स च पिण्डलाभः ( एतैः मृगैः )  
सुष्टुरूपेण एव घटते इति भावः । In other words this पिण्डलाभ causes  
them to rise to higher regions.

4. हित्वा—हा+क्ताच् । Its obj. is जराम् । It is difficult to ascertain what जरा means here. The पितृपुरुष are dead and what can be their जरा ? It evidently means जीर्णता वा क्षीयता, वा end of सुकृत after which the पितृपुरुष again comes down to earth (cp क्षीणे पुण्ये मर्त्तलोकं विशन्ति ) ; if they are तर्पित with such सृग they abandon their क्षीणपुण्यता and go to divine regions quite shining like gods ; वा जरांहित्वा means abandoning the जरा of संसार and becoming निर्जराः i.e., a god ; and निर्जरस् is a synonym of god, and thus this epithet is an exposition of their attainment of the state of god. Mr. Kale says probably जरा means the last period of their life as पितृ at the end of which have to come back to this world, of “नाकस्य पृष्ठे ते सुकृतेऽनुभूत्वा इमंलोकं क्षीणतरं वा व्रजन्ति”—Mundaka.

खम् उपयास्ति—From पितृलोक they go to the दुर्गलोक which is called a higher region.

5. दीप्यमानाः—दीप ( दिवादि भास्वनेपदी )+शानच् कर्त्तरि । Pred to पितरः । हि is here an अव्यय meaning 'indeed' (certainty),

6. विमानवासम्—विमाने वासः तमिति सहस्रुपा । विमानम्—उच्चगृहम् ।  
of. “उच्चैः विमानानि उन्नतानि सप्तभूमिकमवयानि । विमानोच्छी दीपयानि

सप्तभूमौ च यादवः ।” इति मेघदूतटीकायां सङ्ग्रहायः । Thus विमान means a sevenstoried house—i. e. a lofty mansion. This is the meaning here ; or it may mean a car, i.e., पितृ go to heaven and there get a station in a special car as in the case of gods. But prefer the first expl.

7. आवर्त्तिभिः—आवर्त्ति'तु' शोलं येषां तैरिति आ+इत्+चिन् ताच्छील्ये कर्त्तरि । That which causes जनन, मरण and संसारबन्धन । Qual. विषयैः ।

8. विषयैः—प्राकृतिकैः इन्द्रियभोग्यैः वस्तुभिः ; अनुक्ते कर्त्तरि इत्या ।

9. वलात्—बलमाश्रित्य इति ल्यब लोपे भूमी । हेतौ वा भूमी ।

10. म्रियन्ते—धृ+कर्मणि लट् अन्ते । Agrees with उक्तकर्म-पितरः ।

रामः—मैथिलि !

आपृच्छ पुत्रकृतकान् हरिणान् द्रुमांश्च  
विन्ध्यं वनं तव सखीर्दयिता लताश्च ।  
वत्स्यामि तेषु हिमवद्गिरिकाननेषु  
दौर्धैरिव ओषधिवनैरुपरञ्जितेषु ॥ ११ ॥

Prose.—हे मैथिलि ! तव पुत्रकृतकान् हरिणान्, द्रुमांश्च, विन्ध्यं, वनं, दयिताः सखीः लताश्च आपृच्छ । दौर्धैरिव ओषधिवनैरुपरञ्जितेषु तेषु हिमवद्गिरिकाननेषु वत्स्यामि । ( वा—दौर्धैः ओषधिवनैरुपरञ्जितेषु इव तेषु इत्यादि ) ।

Eng.—Ho Maithili ! bid adieu to these deer and plants your adopted children as well as to the Mt. Vindhya, the forest and your beloved friends, the creepers ; I shall now reside in the forest on the mountain Himalayas that are tinged with the shrubs of herbs which are as it were burning (or that are as it were tinged with the shining herbs).

Tika.—‘तव पुत्रकृतकान्’ कृत्रिम-पुत्रान् पुत्ररूपेण प्रतिपालितान् इति या  
 ‘हरिणान् द्रुमान् वृक्षान् च’ (तथा) ‘विन्ध्यं पर्वतं, वनं’ पञ्चवटीवनं ‘दयितुं  
 प्रियासखीः लताश्च ‘आपृच्छ’ गच्छामि इति कथयित्वा आमन्त्रयस्व । दीप्तौ  
 अग्नि-प्रज्वलितैरिव औषधिवनैः’ ज्योतिर्लतागुह्यैः ‘उपरञ्जितेषु’ आत्मनः प्र  
 उज्ज्वलौकितेषु तेषु ‘हिमवद्गिरिकाननेषु’ हिमालयपर्वतवनेषु ‘वत्स्यामि अ  
 अङ्गं वसतिं करिष्यामि । यद्वा—दीप्तौः सप्रभया उज्ज्वलैः औषधिवनैः ज्योतिर्लतागु  
 सपरञ्जितेषु संक्रान्तरागेषु इव तेषु—इत्यादि । वसन्ततिलकं वृत्तम् ।

### Notes

1. पुत्रकृतकान्—adj. to हरिणान् द्रुमान् च । कृत एव कृतकः अत्र  
 कन् ; कृत्रिमः इत्यर्थः । कृतकः पुत्रः इति कृतकपुत्रः, पक्षे पुत्रकृतकः । कर्म  
 “कङ्काराः कर्मधारये” इति विकल्पेन पूर्वनिपातः (?). But the difficulty  
 is that the word कृतक is not included in the list of कङ्काराः  
 So better take it as भयूर्यसंकादि giving पुत्रकृतकः । Or explain  
 it as पुत्रासौ कृतकश्च इति कर्मधा ; also compare our notes under  
 “पुत्रकृतको पदवीं मृगस्ते”—Sak IV. 16. Also cp. “यद्वा द्रुमा अपि च  
 अपि वन्धवोयै”—Uttaracharitam.

2. दयिताः—दय् + क्त + fem. आ ; adj. to सखीः । प्रिया इत्यर्थः ।

3. आपृच्छ—आ + प्रच्छ + लोट् हि । It means आमन्त्रयस्व, यातुम  
 याचस्व &c. According to strict grammar, it should have been  
 आपृच्छस्व—by the rule “आङितु प्रच्छयोः” ; compare “आपृच्छस्व प्रियसख  
 तुङ्गमालिङ्गशैलम्”—Megha. But Bhasa as already seen uses  
 such irregular forms, compare also “आपृच्छामि भवते”  
 Swapna I, So it is शिष्टप्रयोगः ।

4. दीप्तैः—दीप + क्त, adj. औषधिवनैः ।

5. औषधिवनैः—औषधोनावनं तैरिति इतत् । Himalayan regions  
 are औषधिवनैः उपरञ्जित । Compare—भवन्ति यदौषधयो नक्तमतेषां

सुरतप्रदोषः”—Kalidasa. The epithet suggests that besides काञ्चनपाश्वं I will have other glittering herbs too of immense value to all and to myself.

6. उपरञ्जितेषु—उप+रञ्ज+णिच्+क्त कर्मणि ।

7. हिमवदगिरिकाननेषु—हिम+वतुप्=हिमवत् । स एव गिरिरिति कर्मधा । तस्य काननेषु इतत् । अर्धं ७सो । 8. वत्स्यामि—वस्+लट्स्यामि ।

सीता—जं अय्यउत्तो आणवेदि । [यदार्थ्यपुत्र आन्नापयति] ।

रावणः—कौशल्यामातः, अलमतिमनोरथेन ! न च ते मानुषै-  
र्दृश्यन्ते ।

रामः—भगवन् ! किं हिमवति प्रतिवसन्ति ?

रावणः—अथ किम् ।

रामः—तेन हि पश्यतु भवान् !

Eng.—Sita—As my noble lord commands.

Ravan.—Son of Kausalya ! away with your inordinate desire (i.e. with your yearning after too much). Men cannot see them.

Ram—Venerable sir ! do they live in the Himalayas !

Ravan—Yes.

Ram—Then see please.

Tika—‘अतिमनोरथेन’ अत्युच्चाकाङ्क्षा अलम् प्रयोजनं न भवेत् ; मानुषाणाम् असाध्यं वस्तुम् लब्धुमिच्छया अलम्—किमपि न सिद्ध्येत् इत्यर्थः । [ अतिशयितः अतिगतो वा मनोरथः इति शाक-पार्थिवदिः ]. For कौशल्यामातः—वड् see P. 147 ante. “मातृज्मातृकमातृषु वा” इति वार्तिके कात् कव् विकल्पः ।

सौवर्णान् वा मृगांस्तान् मे हिमवान् दर्शयिष्यति ।

भिन्नोमहाणवेगेन क्रौञ्चत्वं वा गमिष्यति ॥ १२ ॥

Prose.—हिमवान् सौवर्णान् तान् मृगान् मे दर्शयिष्यति वा । मन्त्राणवेगेन भिन्नो वा क्रौञ्चलं गमिष्यति वा ।

Eng.—The Himalaya will either show me the golden deer there or being pierced through the speed of my arrow it will attain the plight of the Krauncha mountain.

Tika. 'हिमवान्' हिमालयः 'सौवर्णान् स्वर्णमयान् तान् मृगान् मे मन्त्रं दर्शयिष्यति वा' ? [ इति प्रथमः कल्पः, अन्यथा सति स पर्वतः ]—'मन्त्राणवेगेन' मम शराणां वेगेन 'भिन्नः' विदीर्णः वा 'क्रौञ्चलं' गमिष्यति' क्रौञ्चपर्वतस्य दर्शं प्राप्स्यति । यथा क्रौञ्चगिरिः परशुरामस्य शरेण विदीर्णश्चासीत् तद्वत् अद्यपि मम शरेण तादृशी भविष्यति । [ तथाहि "पुरा किलभगवतो देवात् धूर्जटेः धनुर्गुणनिषदम् अधीयानेन भृगुनन्दनेन स्कन्दस्य स्पर्धया क्रौञ्चशिखरिणम् अतिनिशितविशिखमुखेन हिलया मृत्पिण्डभेद विभेदः ततः एव क्रौञ्चक्रोडादिव सद्यःसमुज्जृम्भिते कश्चिन्नपि यशःक्षीरानधी निखिलमपि जगज्जालम् आप्लावितमिति कथा श्रूयते "इति मेघदूत-टीकायाम् मल्लिनाथः ] ।

N, B.—Krauncha पर्वत was grandson of हिमालय and son of मैनाक । Puranas also declare—He was pierced by both परशुराम and कार्तिकेय । परशुराम pierced क्रौञ्च being challenged by कार्तिकेय in the matter of धनुर्विद्यानैपुण्य ; also comp "गुह्यशक्ति-समाक्रान्तः यथा क्रौञ्चाचलोत्तमः"—अभिषेक II, and Maghaduta I. 59 and our notes there.

### Notes

1. सौवर्णान्—सुवर्णेन निर्मितम् इति सुवर्णं + अण् । adj. to मृगान् ।
2. मे—क्रियायोगे सम्प्रदाने चतुर्थी । or कर्मणि ४र्थी ।
3. दर्शयिष्यति—दृश् + णिच् + लट् स्यति ।
4. मन्त्राणवेगेन—मम वाणः इति इतत् ; तस्य वेगः इति इतत् । तेन । करणे श्या ।

6. कौञ्चत्वम्—कौञ्चस्य भावः—इति त्व प्रत्ययः । तम्—obj. to गमिष्यति ।  
The state of being like Krauncha mount. For Allusion,  
See Tika.

रावणः—(स्वगतम्) अहो असह्यः खल्वस्यावलेपः ।

रामः—(दिशो विलोक्य) अये विद्युत्सम्पात इव दृश्यते ।

रावणः—(प्रकाशम्) कोशल्यामातः । इहस्थमेवभवन्तं पूजयति  
हिमवान् । एष काञ्चनपार्श्वः ।

रामः—भगवतो वृद्धिरेषा ।

सीता—दिष्टिषा अय्यउत्तो वड्डइ [दिष्ट्या आर्य्यपुत्रोवर्द्ध ते] ।

Eng. Ravan—(to himself) Oh ! intolerable, indeed, is  
his pride.

Ram.—(Looking around) What ! Something like a  
flashing of the lightning is visible (or something appears as  
the flash of the lightning).

Ravan.—(Aloud) Son of Kausalya ! seated here, as  
you are, you are being honoured by the Himalayas ; this  
is Kanchan-parsa (gold-bodied) dear.

Ram.—This is (an exhibition of) your Venerable self's  
majesty.

Sita.—I congratulate, my noble husband, on your  
glory (prosperity).

Tika.—अस्य रामस्य अवलेपः गर्वः 'असह्यः खलु' । 'विद्युत्सम्पातः इव'  
विद्युत्प्रकाशवत्, किञ्चिदसत्तु विद्युत्प्रकाशवत् दृश्यते [ इव उपमायाम् ] ।  
यथा इव उत्प्रेक्षायां । विद्युत्प्रकाशः दृश्यते इत्यहम् उत्प्रेक्षे । रावणमाधया  
उपस्थापितः काञ्चनपार्श्वं मृगं दृष्ट्वा रामः एवमाह ॥ भगवतः पूजनीयस्य भवतः वृद्धिः

प्रभावः 'एषा' । पूजनोद्यस्य एव भवतः प्रभावेन अयं काञ्चनपार्श्वः अवागतः इत्या 'दिष्ट्या' सोभाग्येन बद्धंते उन्नतिं गच्छति । तव सौभाग्येनाहम् आनन्दितं आनीत्यर्थः ।

### Notes

1. Remark—भगवतः वृद्धिः—Rama puts enormous confidence on disguised परिव्राजकवेषरावण and says that all this is due his Majesty and Sita also is glad at this, and Ravana take full advantage of this.

2. विद्युत्सम्पातः—विद्युतः सम्पातः प्रकाशः इति इतत् ; सम् + पत् + घा  
Rama takes the glow of काञ्चनपार्श्वरङ्ग as like the flash विद्युत् । This was brought there by Ravana's Maya.

3. इहस्थम्—इह तिष्ठति य तमिति इह + स्था + क् करि । Qu भवन्तम् ।

4. दिष्ट्या—अव्यय, वा 3rd sing of the base दिष्टि meani luck. द्वितीया ।

5. Remark.—The story of काञ्चनपार्श्वरङ्ग is our poet's invention to give रावण an opportunity of carrying away Sita. Rama a simple one, so easily believed in a sage's words and was duped. This is how even now so call "Bhandas" cheat good householders.

रामः—न न—

तातस्यैतानि भाग्यानि यदि स्वयमिहागतः ।

अर्हत्येष हि पूजायाम् लक्ष्मणं ब्रूहि मैथिलि ॥१०॥

Prose.—यदि स्वयमिहागतः—तातस्य एतानि भाग्यानि । एष हि पूजा अर्हति । हे मैथिलि ! लक्ष्मणं ब्रूहि । वा—एष हि ( आङ्ग्रे ) अर्हति । मैथिलि, ( अस्य ) पूजायां ( विषये ) लक्ष्मणं ब्रूहि ।



Eng. If it has automatically come, then it is due to my father's good luck. This is fit to be used in adorations, Maithili please tell Lakshman. (Or—This is fit to be used in sradh. So Ho Maithili, tell Lak. in the matter of its fitness for पितृपूजा ) ।

Tika,—यदि स्वयम् इह आगतः—[ तर्हि स न मम भाग्यवशात् अपितु ] तातस्य [ खलु ] एतानि भाग्यानि एतादृशम् सौभाग्यम् । बहुवचनेन तातभाग्यस्य गौरवम् प्रदर्शयति रामः । एष काञ्चनपार्श्वः पूजायाम् पितृ-पूजाकर्मणि अर्हति विनियुज्यते, योग्यो भवति इत्यर्थः । हे मैथिलि । लक्षणं ब्रूहि आह्वय स पूजार्थमेतं सत्कृत्य आनेष्यति । केचित् व्याख्यानयन्ति-एषः अर्हति पूजाम् इति । अतएव हे मैथिलि पूजायाम् अस्य पूजाकर्मणि, सत्कृत्य आनयनादिकर्मणि लक्षणं ब्रूहि कथय । पूजनपूर्वकम् अस्य अत्र आनयनम् लक्षणेन कार्यमिति तं ब्रूहि ।

### Notes

1. पूजायाम्—विषयाधिकरणे ङी । It is better to connect पूजायाम् with अर्हति । This काञ्चनपार्श्वं सग is fit for पितृपूजा i.e. आह । So tell Lak. to bring it for the purpose.

2. अर्हति—अर्ह + लट् तिप् । योग्यो भवति । Nom. मगः ।

3. भाग्यानि—गौरवे बहुवचनम् ।

4. Remark—This first exp. of ours is more natural : the alternatives (as in Prose and Tika) are not so natural here. The rendering एषः पूजामर्हति &c is comparatively unconvincing. This सग does not at all behove honour but it is to be befittingly used ( सत्कारपूर्वकव्यवहारयोग्य ) in पितृपूजा । So पूजा to this divine animal is secondary only. Hence this alternative rendering as in our Tika is not preferred here.

सीता—अथ्यउत्त ! यं तित्यअत्तादो उवावत्तमाणं कुलवदिं पयुगगच्छे हितिसन्दिष्टो सोमिच्ची । [आर्य्यपुत्र ! ननु तीर्थयात्रात उपावर्त्तमानं कुलपतिं प्रतुगदगच्छेति सन्दिष्टः सोमित्रिः ] ।

रामः—तेन हि अहमेव यास्यामि ।

सीता—अथ्यउत्त ! अहं किम् करिस्सम् ? [आर्य्यपुत्र ! अहं किं करिष्यामि ] ।

रामः—शुश्रूषयस्व भगवन्तम् ।

सीता—जं अथ्यउत्तो आणवेदि [यदाय्यपुत्र आज्ञापयति] ।

[ निष्क्रान्तो रामः ]

रावणः—अये अयमर्घ्यमादायोपसर्पति राघवः । एष इदानीं पूजामनवेत्त्य धावन्तं मृगं दृष्ट्वा धनुरारोपयति राघवः ।

Eng. Sita.—My noble husband ! You have ordered Saumitri to welcome (receive) the Kulapati who is returning from his pilgrimage.

Ram.—Then myself shall go.

Sita.—What shall I do my dear ?

Ram.—Wait upon this Venerable one.

Sita.—As my noble husband commands. (Exit Ram).

Ravan.—Here is Ram approaching with Arghya. Now finding the deer flying away in disregard of the offering Ram fits an arrow to his bow.

Tika. तीर्थयात्रातः तीर्थयात्रायाः [ पञ्चम्यांतसिः ] । उपावर्त्तमानं प्रत्यागच्छन्तम् 'कुलपतिंप्रतुगदगच्छे' उपगम्य सन्भावय इति सन्दिष्टः आदिष्टः त्व 'सौमित्रिः' सुमित्रापुत्रो लक्षणः [ सुमित्रा + इज् वाह्वादिः ] । 'पूजां' सत्कृताः अनपेक्ष्य उपेत्य धावन्तं मृगं दृष्ट्वा । 'धनुरारोपयति' बाणम् धनुषि आरोपयति शरासनेशरसन्धानं करोति ।

Notes

1. तीर्थयात्रातः—तीर्थे यात्रा इति सहस्रपा । तस्मादिदि ३मीस्थाने स्थापितम् ।
2. उपावर्त्तमानम्—उप + आ + वृत् + शानच् । Qual, कुलपतिम् । By this she refers to some कुलपति living there. For कुलपति and its technical meaning “सुनीनादशसाहस्रं ... कुलपतिः etc.—See our Sak I under कुलपति ।
3. सन्दिग्धः—सम + दिश् + क्त कर्मणि । Nom. लया understood.
4. शृङ्ग वयस्—शृङ्ग षा (शब्द) + णिच् + लोट स् । “णिचश्च” इत्यात्मनेपदम्—See P. 380. + P. 326.
5. आरोपयति—आ + रुह + णिच् + लट तिप् ; alternative form is आरोहयति ।
5. Remark—(a) अयमर्घ्यमादाय उपसर्पतिराववः—Rama had this अर्घ्य either (i) since when he asked for जल for पादप्रक्षालण unto the पगिब्राजकवेष रावण (cp. “तेन हि आनय, अहमेव शृङ्गवयसि” ante), as the latter dissuaded Sita from doing the same ; for, since then the poet does not say anything of keeping it aside (and so probably this was with him since that time) ; (ii) or, this अर्घ्य was taken by Rama himself to do सत्कार to the पितृपूजायोग्य सृग, as Lak. was not there, to whom he wanted to entrust this duty (cp “अर्ह्येष हि पूजायां लक्षणं ब्रूहि sl. 13), ; but here the poet does not say anything of Rama's taking of अर्घ्य again ; so we prefer the first generalisation and explain that he ran with the अर्घ्य he had with him to offer सत्कार as is due to a उत्सर्गोक्ति पशु । But it scampered off (वावत्) disregarding the honour or सत्कार that was being rendered unto it ( “पूजामनवेक्ष्य धावन्तं सृगं दृष्ट एव सन्धवः धनुराशो-पयति” ) and Rama was dragging the arrow for capturing it.

(b) Note that all this story of काचनपार्श्वं मृग here is our poet's invention to bring about his desired सीताहरण of the play.

अहो बलमहोवीर्यमहो सत्त्वमहोजवः ।

राम इत्यक्षरैरल्पैः स्थाने व्याप्तमिदं जगत् ॥१४॥

Prose.—अहो बलम् ; अहो वीर्यम् ; अहो सत्त्वम् ; अहो जवः । स्थाने ( युक्तम् यत् ) राम इति अल्पैः अक्षरैः इदं जगत् व्याप्तम् ( भवति ) ।

Eng. Oh ! The strength ! O the prowess ! The firmness ! the speed ; that the small number of letters (i.e. only two letters ) in the shape of Ram has spread (through) this world is quite legitimate.

Tika.—‘अहो बलम्’ कोटशो शक्तिः । ‘अहो वीर्यम्’ कौटक् सामर्थ्यम् ! ‘अहो सत्त्वम्’ कौटशो च मनसो दृढता ! ‘अहो जवः’ कौटक् च धावनवेगः ! ‘राम’ इति अल्पैः हास्याम् ‘एव’ अक्षरैः’ वर्णाभ्याम् ‘इदं जगत् व्याप्तम्—राम इति नाम सर्वेषां जगद्वासिनाम् वदने विचरति इत्यर्थः—इति यत् तत् स्थाने न्यायमेव भवति [ ‘युक्तेहे साम्प्रतं स्थाने’ इत्यमरः ] ।

### Notes

1. बलम् = All प्रातिपदिकार्थे १मा or ऊच्च भवतिक्रियायोगे कर्तुं कारके १मा । बल is physical strength ; वीर्य is internal stamina or valour ; सत्त्व is mentality or मनःशक्ति, and जव is speed.

2. राम—इति योगे प्रथमा by the dictum—कचिन्निपातेनाभिधानम् ।

3. स्थाने—अव्ययमेतत् See Tika and ante ; comp. “स्थाने भवानेकनराधिपः सन् &c”—Kalidasa.

(रा) एष मृगः एकप्लुतातिक्रान्तशरविषयो वनगहनं प्रविष्टः ।

सीता—( आत्मगतम् ) अय्यउत्तविरहिदाए भयं मे एतत् उपज्जइ । [ आर्यपुत्रविरहिताया भयम् मे उत्पद्यते ] ।

Eng—Here is the Stag that has gone beyond the range of the arrow by one leap and has entered into the dense forest.

Sita—(to herself) Fear, indeed, comes over me—who am without her noble husband. (or—Being without my husband I am overcome with fear ).

Tika.—‘एकङ्गतातिक्रान्तशरविषयः’—एकेन ङु तेन लुप्तेन अतिक्रान्तः अतिगतः शरविषयः—वाणस्य पतनसीमा येन तादृशः ऋगः ‘वनगङ्गनं’ गभीरम् अरण्यम् प्रविष्टः । आर्य्यपुत्रविरहितायाः—आर्य्यपुत्रात् विच्छिन्नायाः मे नम भवभुत्पद्यते’ सञ्जायते ।

### Notes

1. एकङ्गतातिक्रान्तशरविषयः—adj to ऋगः । एकम् ङ्ग तम् इति कर्मधा—by the rule “पूर्वकालेक सर्वजरात् पुराण नवकीवलाः—” ; ङु + क्त भावे= ङ्ग तम् । एकङ्ग तेन अतिक्रान्तः इति शतत् ; शरस्य विषयः (range) इति इतत् ; एकङ्गतातिक्रान्तः शरविषयः येन स इति वङु— ।

2. वनगङ्गनम्—गङ्गनं वनं सति कर्मधा ! “कङ्गाराः कर्मधारये” इति सूत्रे पठितानाम् कङ्गारादीनाम् आकृतिगणत्वसुररीकृत गङ्गनमित्यस्य पूर्वनिपातः कथञ्चित् समाधेयः । यद्वा—गङ्गन is depth here by लक्षणा । वनस्य गङ्गनम् । or वनस्य तत् गङ्गनञ्च इति कर्मधा । obj of प्रविष्टः ।

3. आर्य्यपुत्रविरहितायाः—adj to मे ; आर्य्यस्य अश्वरस्य पुत्र इति इतत् ; तेन विरहिता इति शतत् । वि + रङ् + णिच् + क्त कर्मणि । यद्वा—वि + रङ् + क्त कर्त्तरि ; तथा सति आर्य्यपुत्रात् विरहिता इति सुप्सुपा । तस्याः । This is ऋष्या of her future separation from आर्य्यपुत्र or Rama.

रावणः—( आत्मगतम् )

माययापहृते रामे सीतामेकां तपोवनात् ।

हरामि रुदतीं बालाममन्दोक्तामिवाहुतिम् ॥१५॥

Prose. रामे मायया अपहृते ( सति ) तपोवनात् रुदतीं बालाम् सीताम्  
अमन्त्रोक्ताम् आहुतिमिव हरामि ।

Eng. As soon as Ram is drawn away by dint of magic-  
(or my stratagem), I shall carry away this helpless and  
wailing lady Sita from the penance-grove, just like the  
offering thrown without the utterance of incantations.

Tika. 'रामे मायया' कपटेन कौशलेन इति यावत् 'अपहृते' दूरप्रदेशं  
मया नीते सति, 'तपोवनात्' अस्मात् इत्यर्थः 'ताम्' असहायाम् 'रुदतीं'  
क्रन्दन्तीम् 'बालां' नारीं 'सीताम्, अमन्त्रोक्ताम्' मन्त्रोच्चारणं विना प्रदत्ताम् आहुतिम्  
इव हरामि मुष्णामि । आहुतिः खलु मन्त्रोच्चारणसनाया सती देवतां गच्छति ।  
मन्त्रं विना प्रदत्ता चेत् सा रक्षोभिः अपक्रियते । एवम् खलु अत्र रामचन्द्रेण  
विरहिताम् अतएव रक्षकहैनानाम् सीतां राक्षसः अहम् नूनम् अपनेष्यामि इति भावः ।

### Notes

1. रामे—भावे ७मी ।

2, मायया=करणे तृतीया । Rama was dragged away thence  
by Ravana's trick and sita was left there all alone.

3. तपोवनात्—अपादाने ५मी ।

4. रुदतीम्—रुद+शतृ ; fem. रया एकवचने । Sita was now  
एका (एकाकी) helpless, and wailing through fear of being bereft  
of her husband (आर्य्यपुत्रविरहितायाः (भयमुपपद्यतेने), moreover she  
was बाला (a girl of tender age—"आवोढशी भवेच्चाला) and unable  
to save herself from a demon like Ravana. Such Sita will I  
(Ravana) carry away, as मन्त्रोच्चारणरहिता आहुति is appropriated  
by me (the Rakshasa). See Tika also.

5. अमन्त्रोक्ताम्—मन्त्रेण उक्ता मन्त्रोच्चारणेन सङ्ग प्रदत्ता इति इतत् । न  
मन्त्रोक्ता इति नञ्, सत् । अत्र नञ् समासे कृतसति विधेयविमर्शदोषः प्रसक्तः ।

सीता—जाव उड़जम् पविसामि । [यावदुट्जं प्रविशामि] ।  
(गन्तुमौहते)

रावणः—( स्वरूपं गृहीत्वा ) सीते तिष्ठ तिष्ठ ।

सीता—( सभयं ) हं को दाणि अन्नं [हं क इदानीमयम् ] ।

रावणः—किं न जानीषे ।

Eng. Sita.—Let me repair to the cottage (attempts to go).

Ravan. (Having assumed his real form) Tarry, Sita, tarry.

Sita.—(with fear)—who is now here ?

Ravan. Do you not know me ?

Tika.—‘इहते’ चेटते । तिष्ठ तिष्ठ—त्वरायाम् द्विरुक्तिः । ‘स्वरूपं गृहीत्वा’ चात्मनः रूपम् राक्षसमूर्तिं परिगृह्य इत्यर्थः । ‘हम्’ इति अव्ययम् सन्मने वा विज्ञये वर्त्तते ।

(रा) युद्धे येन सुराः सदानवगणाः शक्रादयो निर्जिता

दृष्ट्वा शूर्पणखाविरूपकरणं श्रुत्वा हतौ भ्रातरौ ।

दर्पाद् दुर्मतिमप्रमेयवलिनं विलोभ्यकलैः

स त्वां हर्तुमनाः विशालनयने प्राप्नोऽस्म्यहं रावणः ॥१६॥

Prose.—येन युद्धं सदानवगणाः शक्रादयः सुरा निर्जिताः, सोऽहं रावणः, शूर्पणखाविरूपकरणं ( शूर्पणखायाः वैरूप्यं ) दृष्ट्वा भ्रातरौ हतौ श्रुत्वा दर्पात् दुर्मतिमप्रमेयवलिनं रामं कलैः विलोभ्य हे विशालनयने, त्वां हर्तुमनाः प्राप्नोऽस्मि ।

Eng.—I am that Ravana by whom were beaten the gods like Sakra, together with the demons, in battles ; having perceived the deformity done unto (sister) Surpanakha, and being told of the death of my brothers (Khara and Dushana), I have come, oh wide-eyed one (oh

one of extensive eyes), (in order) to abduct you by cheating (beguiling) through stratagem Rama of immense prowess who has taken the wrong course out of pride.

### Notes

1. सदानवगणाः—दानवानां गणाः इतत् । तैः सह वर्तमाना येति इति वृत्त्ययोगे बहु ; adj. to सुराः । Not only सुर but दानवगण too was conquered by me.

2. शक्रादयः—शक्रः आदौ ( आदितः ) येषां ते बहु । Qual, सुराः ।

3. निर्जिताः—निर् + जि + क्त कर्मणि ; construe मया सुराः निर्जिताः ।

4. शूर्पणखाविरूपकरणं—obj to दृष्टा ; विवृतं रूपम् विरूपम् प्रादितत् ; तस्य करणम्—इतत् ; शूर्पणखायाः विरूपकरणम् इतत् । Obj. of दृष्टा । शूर्पाणि ( तत्तुल्यानि like a winnowing fan ) नखानि यस्याः सा इति शूर्पणखा without लोभ by 'नखसुखात् संज्ञायाम्' for it is a संज्ञा (name) of Ravana's sister. "पूर्वपदात् संज्ञायामगः "इति शत्वम् । The story of her नासिकाच्छेदन is too well-known.

5. दर्पात्—इति प्रसी, यद्वा दर्पमाश्रित्य इति ल्यप् लोपे प्रसी ।

6. दुर्मतिम्—दुष्टा मतिर्यस्य बहु ; adj. to रामम् । By achieving successes he Rama became elated and could not see through my tricks, so he was now full of विपरीतबुद्धिः । Cp. "विनाशकाले परिमोहिनी मतिः"—Kirata XIV.

7. अप्रमेयबलिनम्—न प्रमेयः इति अप्रमेयः । नञतत् । प्र + मा + यत् ॥ अप्रमेयं बलमिति कर्मधा । तदस्य अस्तीति इनिप्रत्ययः—तम् ; or better बलमस्यास्तीति इनिः=बली । अप्रमेयम् यथा तथा बली इति सङ्गसुपेति समासः । Here the बहुव्रीहि समास ( अप्रमेयं बलमस्य इति अप्रमेयबल ) gives the sense of अप्रमेयबलिन्, so अप्रमेयबलिन् is bad in grammar by the dictum "न कर्मधारयात् मत्वर्थीयौ बहुव्रीहिस्येत् अर्थप्रतिपत्तिकरः" ।



9. विलोभ्य—वि + लुभ् + णिच् + ल्यप् : As Rama was now caught by विपरीतवृद्धिः so I easily duped him by my strategy.

10. विशाललोचने—विशाली लोचने यस्याः सा इति बहु ; सम्बोधनपदम् । The epithet not only reflects Ravana's appreciation of Sita's beauty, but also his regard for her, which here continues up to sl. 19 where, we have “विशालनेत्रे” addressed to Sita.

11. हर्षु-मनाः—हर्षुम् मनः यस्य स बहु । ह + तुम् = हर्षुम् । Then मनस् ; now the सकार of तुम्—is dropped before काम and मनस् ; See ‘तुङ्गामनसोरपि’ ante—for the rule here. Ravana here gives his परिचय and his intention to carry her away as well ; compare—“येन विवासिता लोकाः सदेवास्तुररावसाः । अहं सरावस्थी नाम सीते रजोगणेश्वरः” — रामायण in सीताहरण ।

12. प्राप्तः—प्र + आप् + क्त कर्त्तरि । Pred. to अहम् (which is nom. to अस्मि ॥ अस् + लट्मि = अस्मि ) । Remark—The students are to remember that whenever one rises against the purity or chastity of a woman or offers insult against स्त्रीशक्ति, then his fall is inevitable ; witness नृद्धिषास्तुरवध and शुम्भनिशुम्भवध due to this अवमानना to भगवती, the highest स्त्रीशक्ति । So Ravana will meet death ere long due to this outrage on Sita, the purest lady serene ( उत्पत्तिपरिप्लता ) ।

सीता—हं लावण्योणाम । (प्रतिष्ठते) [हं रावण्योणाम] ।

रावणः—आः रावणस्य चक्षुर्विषयमागता क यास्यसि ।

सीता—अय्यउत्त ! परित्ताआहि परित्ताआहि । सौमित्रौ परित्ताआहि परित्ताआहि [आर्य्यपुत्र ! परित्तायस्व ! परित्तायस्व ! सौमित्रे परित्तायस्व परित्तायस्व ] ।

रावणः—सीते श्रुयताम् मत्पराक्रमः ।

Eng. Sita—What ! Ravana. (Moves on).

Ravan.—Ho ! Once fallen before the eyes of Ravan, where will you fly away ?

Sita.—Protect ! my noble husband ! protect me ; Save Saumitri save me.

Ravan.—Sita, hear of my valour,

Tika.—रावणस्य चक्षुर्विषयमागता—रावणस्य नेत्रपथपतिता 'त्व' 'क' कुत्र यास्यसि ।

### Notes

1. चक्षु-विषयम्—चक्षुषोः विषयस्तमिति इतत् । Obj. of आगता ।
2. यास्यसि—या + लट्स्यसि ।
3. मत्पराक्रमः—मम पराक्रमः ; इतत् । उक्तकर्तॄन् of श्रूयताम् । Why cry for help to your husband or to Lakshamana, just consider my valour now.
4. परित्रायस्व—परि + वै + लोटस्व । Note that वै is आत्मनेपद, so वाहि in "वाहिमां मधुसूदन" &c. is आर्षप्रयोग । आवेगे or सम्भ्रम दिव्यतिः ।

(रा—)

भग्नः शक्रः कम्पितो वित्तनाथः कष्टः सोमो मर्द्दितः सूर्यपुत्रः ।

धिग् भोः स्वर्गं भौतदेवैर्निविष्टम्, धन्याभूमिर्वर्त्तते यत्र सीता ॥

Prose—शक्रः भग्नः ( पराजितः ) ; वित्तनाथः ( कुवेरः ) कम्पितः ; सोमः कष्टः ; सूर्यपुत्रः ( यमः ) मर्द्दितः ( मया ) । भोः, भौतदेवैः निविष्टं ( अधिगतं ) स्वर्गं धिक् । ( किन्तु ) भूमिर्धन्या—यत्र सीता वर्त्तते ।

Eng. Indra has been rooted out by me ; the lord of wealth is set to trembling (through my fear) ; the moon has been displaced and the son of the Sun ( yama ) has been pounded (crushed) by me. Fie upon the heaven—that is inhabited by the cowardly gods ; and blessed is this land where dwells Sita.

Tika.—‘शक्रः भयः’ ‘सूर्यपुत्रः’ रविनन्दनः यमः ‘मर्द्दितः’ मयाविदक्षितः  
[ अतएव ] भोः अहो ‘भौतदेवैः’ भयान्तैः सुरैः ‘निविष्टम्’ अधिष्ठितं ‘स्वर्गं’ नाकम्  
‘धिव्’ [ धिक्शब्दयोगे ‘स्वर्गम्’ इति द्वितीया ] । [ अधुना स्वर्गः निन्द्यः, परम्— ] ।  
‘भूमिः पृथिवी एव धन्या’ प्रशंसनीया आध्या, [ विशेषतः ] ‘यत्र भूमौ सीता वर्तते’ ।  
मया विजितं स्वर्गम् नाहम् आकाङ्क्षामि, अपितु धरणीमधिष्ठिताम् अलोकसुन्दरीम्  
अजितां त्वामेवाहम् कामये इति भावः ।

### Notes

1. भयः—भन् + क्त कर्मणि । मया भयः इत्यर्थः । Ravana  
conquered Indra, Kuvera, Moon, Yama. Brahma &c.  
वित्तनाथः—कुबेरः ।

2. कष्टः—कृष् + क्त कर्मणि । मया कष्टः इत्यर्थः ।

3. सूर्यपुत्रः—सूर्यस्य पुत्रः इति इतत् । It Refers to Yama, the  
son of विवस्वान् ।

4. मर्द्दितः—मृद + णिच् + क्त कर्मणि ।

5. भौतदेवः—भौताः देवाः इति कर्मधा । तैः । भौ + क्त कर्त्तरि ।

6. निविष्टम्—नि + विष् + क्त = कर्मणि । Qual. स्वर्गम् । Fie on  
स्वर्गं full of timid gods ; and धन्या is धरणी full by my courageous  
self and specially where a rare beauty like you exists.

सीता—अय्यउत्त परित्ताआहि परित्ताआहि । सौमिच्ची  
परित्ताआहि परित्ताआहि मम् [ आर्यपुत्र ! परित्तायस्व परि-  
त्तायस्व ; सौमित्ते ! परित्तायस्व परित्तायस्व माम् ] ।

( N. B.—अस्य अनुवादादयः प्रागेव कृताः )

रावणः—रामं वा शरणमुपेहि लक्ष्मणं वा,  
स्वर्गस्थम् दशरथमेव वा नरेन्द्रम् ।

किं वा स्यात् कुपुरुषसंश्रितैर्वचोभि-

र्न व्याघ्रं मृगशिशवः प्रधर्षयन्ति ॥१८॥

Prose.—रामं वा लक्ष्मणं वा स्वर्गस्थं नरेन्द्रम् दशरथमेव वा शरणमुपेहि । कुपुरुषसंश्रितैः वचोभिः किं वा स्यात् ? मृगशिशवः व्याघ्रं न प्रधर्षयन्ति ।

Eng. Take shelter with ( or cry aloud ) any one (you like ), Ram or Lakshman or the departed king Dasarath. What is the good of words referring to these cowardly persons ? Fawns can never over-power a tiger.

Tika.—‘रामं वा लक्ष्मणं वा स्वर्गस्थं नरेन्द्रम् दशरथम् एव वा शरणम् आश्रयम् उपेहि’ गच्छ । कुपुरुषसंश्रितैः—कुपुरुषाः कापुरुषा भौरवः रामादयः तान् संश्रितैः आश्रित्य उच्चारितैः वचोभिः “आर्यपुत्र ! मां परित्रायस्व” इति एवंरूपैः वाक्यैः किं वा फलं स्यात् भवेत् ? अपि न किमपि भवेत् । [ कथं फलं न स्यात् इति उत्तरं पठति—] मृगशिशवः हरिणशवकाः व्याघ्रं शाहूँ खं न प्रधर्षयन्ति न अभिभवन्ति । अहं तु व्याघ्र इव तीव्रतेजाः ते रामादयस्तु ममाग्रे मृगपोतकाः इव अतिदुर्व्वेलाः असहायाश्च अतः अखं तान् आक्रान्त्य इति भावः । प्रहर्षिणी कृन्दः ॥

### Notes

1. शरणम्—‘रामम्’ इत्यादीनाम् विधेयपदम् ।
2. उपेहि—उप+इ+लोट हि । पुराणे “उपेहि” इति आर्षः ।
3. कुपुरुष संश्रितैः—कुत्सितः पुरुषः इति गतिसमासः । तम् संश्रितम् इति स्यात् तत् or सुपसुपा, for the rule ‘श्रितातीत—’ includes श्रित only and not संश्रित as well and there should be no तदन्तविधि in समास र सम्+श्रि+क्त कर्त्तरि । adj. to वचोभिः ( which has करणे स्या ) ।
4. प्रधर्षयन्ति—प्र+धृष्+णिच्+लट् अन्ति । See Tika

सौता—अय्यउत्त परित्ताआहि परित्ताआहि ; सौमिस्तौ परित्ताआहि परित्ताआहिमं ।

(रावणः)—विलपसि किमिदं विशालनेत्रे

विगणय मां च यथा तवार्थ्यपुत्रम् ।

विपुलवलयुतो ममैष योद्धुम्

ससुरगणोऽप्यसमर्थ एव रामः ॥१८॥

Prose—हे विशालनेत्रे, किमिदम् विलपसि । मां च यथा तव आर्थ्यपुत्रं विगणय ; विपुलवलयुतः न ससुरगणोऽपि एष रामः नन (सम्बन्ध) योद्धुम् समर्थः एव ।

Eng.—Oh one of extensive eyes ! (oh wide-eyed one), Why do you wail (weep) ? Take me to be like your husband. This Rama though possessed of immense prowess (or even with a huge army) is unable to fight (cope with) me even if he be joined by the gods (or though he be helped by the gods).

Tika.—‘हे विशालनेत्रे’ आयतलोचने सौते ! ‘किम्’ कथम् नाम ‘इदम्’ एतत् विलपसि उच्चैः क्रन्दसि । [ ननु आर्थ्यपुत्रस्य अनुपस्थितौ एव क्रन्दामि इति चेत्—] ‘मां च यथा तव आर्थ्यपुत्रम्’ तव स्वामिनमिव ‘विगणय’ मन्वस्व, भक्तृत्वे न मां वृण इत्यर्थः । [ अहं तव भक्तृपदयोग्यः, कथमिति श्रूयताम्— ] ‘विपुलवलयुतः’ प्रभूतशक्तिसनाथः, यद्वा—वलं सैन्यं तेनहि विशालसैन्यदलसमन्वितः स-सुरगणोऽपि देवगणैरपि कृतसाहाय्योऽपि एषः रामः नन मया सह [ अत्र मयैष इत्येव पाठस्तु साधोयाम् ] योद्धुम् विगृहीतुम् असमर्थः अशक्त एव नूनम् । पुष्पिताया वृक्षम् ॥

### Notes

1. विशालनेत्रे—विशालि नेत्रे यस्याः सेति सम्बोधने । It implies सौन्दर्य !
2. यथा—इदार्थे प्रयुक्तमव्ययम् ।
3. विगणय—वि+गण+लोट हि ।
4. विपुलवलयुतः—adj. to रामः । वल is to be better taken as ‘army’. विपुलं वलम् इति कर्मधा । तेन युत इति इतत् । यु+क्त कर्मणि=युतः । वलम् also means शक्ति ।

5. समुरगणोऽपि—सुराणां गणः इतत् ; तेन सह वर्त्तमानः यः स इति तुल्ययोगे बहु । adj. to रामः ।

6. असमर्थः—समर्थादन्यः इति नञ-तत् । What to speak of human forces, even divine forces combined with Rama cannot successfully fight me out.

सौता—(सरोषम्) सत्तोसि । [शतोऽसि] ।

रावणः—हृहृह ! अहो पतिव्रतायास्तेजः ।

Eng. Sita (angrily) you are cursed by me. (I curse thee).

Ravan. Ho ! Ho ! Ho ! What a spirit (prowess) of the devoted wife !

Tika—‘सरोषम्’ सक्रोधम् । ‘मया शोऽसि’ मया तुभ्यं शापः प्रदत्तः । अवला अहम् दण्डपाश्वयम् अवलम्बितुम् असमर्था अतः वाक्पाश्वयमेव कृतं मया ॥ पतिव्रतायाः—पतिपरायणायाः तेजः शक्तिः इति उपहासयुक्तं सोऽसि वाक्यम् ।

### Notes

1. सरोषम्—रोषण सह वर्त्तमानम् यत् तत् यथा तथेति बहु । adverb.
2. शप्तः—शप् + क्त कर्मणि । Its अनुक्तकर्त्ता is मया ।
3. पतिव्रतायाः—पतिरेव व्रतं ब्रूयाः तस्या इति बहु । Ravana tauntingly says about her पतिव्रतातेजः । See next sloka also.

(रा) योऽहमुत्पतितो वेगान्नदग्धः सूर्यरश्मिभिः !

अस्याः परिमितैर्दग्धः शतोऽसीत्येभिरक्षरैः ॥२०॥

Prose—योऽहम् वेगादुत्पतितः सूर्यरश्मिभिर्नदग्धः—(सोऽहम्) “शोऽसि” इति अस्याः एभिः परिमितैरक्षरैः दग्धः ?

Eng. The very self of mine rushed upwards, in hot speed, but was not yet burnt by the (hot) rays of the sun : and I am, indeed going to be burnt by these few letters of hers (running as) ‘I curse thee’ !

Tika—“योऽहम् वेगात्” जवेन ‘उत्पतितः’ सन् ‘सूर्यरश्मिभिः प्रखरैरपि रविकरैः न दग्धः ( सोऽहम् अधुना ) “शबोऽसि” इति अस्याः सीतायाः एभिः परिमितैः अल्पैरेव अक्षरैः वर्णैः दग्धः भवेयम्—इति सोपहासं वचनम् ।

### Notes

1. वेगात्—वेगमाश्रित्य इति ल्यब्लोपे ५मी । हेतौ वा पञ्चमो ।
2. उत्पतितः—उट्+पत्+क्त कर्त्तरि ।
3. सूर्यरश्मिभिः—सूर्यस्वरश्मिभिः इतत् ; अनुक्त कर्त्तरि वा करणे श्या ।
4. अक्षरैः—अनुक्त कर्त्तरि ढतौया, वा करणे श्या ।
5. परिमितैः—परि+मा+क्त ; adj. to अक्षरैः । Ravana defied Sita's curse in this taunting tone. As he is not burnt down then and there, so he dares to say so. This is meant to intimidate Sita as well. This occurs in Abhi II. 18. also.

सीता—अय्यउत्त ! परित्ताआहि ! परित्ताआहि ! [आर्यपुत्र !  
परित्रायस्व परित्रायस्व !]

रावणः—(सीतां गृहीत्वा) भो भो जनस्थानवासिनस्तपस्विनः,  
शृण्वन्तु शृण्वन्तु भवन्तः ।

Eng. Sita.—Save me ! my noble husband ! save me !  
Ravan.—( Having caught hold of Sita ) Hallow ! sages  
of Janasthana ! do you all please hear.

### Notes

1. जनस्थानवासिनः—जनानां स्थानम् ; तत्र वसन्ति ये त इति णिनिप्रत्ययः । उपपदतत्पुरुष समासः । जनस्थान is the part of दण्डकारण्य where Rishis resided. It was south of Godavari perhaps.
2. तपस्विनः—तपस्+विन् । plural. सम्बोधने १सा ।

Also Note—Janasthan was an extract of land within the jurisdiction of Danadakaranya. It was so named perhaps because it became peopled by the Aryan settlers in the south.

(रा) वलादेष दशग्रीवः सीतामादाय गच्छति ।

चातधर्मो यदि स्निग्धः कुर्याद् रामः पराक्रमम् ॥२१॥

Prose.—एष दशग्रीवः वलात् सीतामादाय गच्छति । रामो यदि चातधर्मे स्निग्धः ( अनुरक्तः ) ( तर्हि ) पराक्रमम् कुर्यात् ( विक्रमं प्रदर्शयेत् ) ।

Eng. This Dashanana carries away Sita perforce ; if Ram be devoted to the duty of a Khatriya (or to militarism), then let him exhibit his valour.

Tika—'स्निग्धः' अनुरक्तः ( तर्हि स ) पराक्रमम् विक्रमं कुर्यात् प्रदर्शयेत् पराक्रमम् प्रदर्श्य सीतायाः पुनरुद्धारं कुर्यादिति भावः । [ 'कुर्यात्' इति शकिलिङ् ] ।

### Notes

1. दशग्रीवः—दश ग्रीवाः अस्य स इति बहु । By this Ravana's fierceness is pointed out.

2. वलात्—बलमवलम्ब्य इति ल्यब्लोपे ५मी । वा हेतौ ५मी ।

3. चातधर्मे—चातः धर्म इति कर्मधा । चातस्य इदम् इति अण्=चातम् ।  
or तस्य धर्मः, इतत् । अधि ७मी ।

4. स्निग्धः—सिंह + क्त कर्त्तरि । It means अनुरक्त अनुरक्त वा आसक्त ।

सीता—अग्रउत्त ! परित्ताआहि ! परित्ताआहि !

रावणः—(परिक्रामन् विलोक्य) अये स्वपक्षपव नोत्क्षेपक्षुभित-  
वनषण्डश्चण्डचंचुरभिधावत्येष जटायुः । आः तिष्ठेदानीम् ।



Eng. Ravan. (Having eyed while walking round) Oh ! this Jatayu rushes me with his sharp beak, meanwhile agitating rows of trees with ( the circulation of ) his wings' air. Wait a bit now !

Tika.—स्वपच्च इत्यादि—‘स्वस्य पच्चयोः’ पचाभ्यामुद्धृतः यः ‘पवनः’ वायुः तस्य स-  
त्त्वेपः’ सञ्चालनं ‘तेन क्षुभितः’ आक्षोभितः कम्पित इत्यर्थः ‘वनवण्डः’ काननराजिः  
येन तादृशः, ‘प्रचण्डचक्षुः’ वीरवीर्यः ‘एष जटायुः’ अभिधावति मां प्रति इति भावः ।  
आः [ इति कोपे ], इदानीं तिष्ठ’ समविक्रमपराभूतः सन् तिष्ठ ।

### Notes

1. स्वपच्च इत्यादि—स्वस्य पच्चौ इति इतत् । (स्त्री पच्चौ इति कर्मधारयो वा) ;  
सयोः पवनः इति इतत् । (स्वपच्चोद्धृतः पवनः इति शाकपाथिवादित्वात् समासो वा) ;  
तस्य सत्त्वेपः इति इतत् ; तेन क्षुभितः इति इतत् । तादृशं ( क्षुभितमित्यर्थः )  
वनवण्डं येन स इति बहु । Q. जटायुः ।

2. चण्डचक्षुः—चण्डा चक्षुर्यस्य स इति बहु ।

Remark (1) क्षुभितः=क्षुभ्+क्त कर्मणि । अत्र अन्तर्भावितो णिजन्तार्थः ।  
Here the sense of causative is conveyed.

(2) वनवण्डः=वनानां समूह इत्यर्थे वण्डप्रत्ययः । वा वण्ड is वण्डः ।  
वनानां वण्डः, वण्डः वा ।

(र) मदभुजाकण्टनिस्त्रिं शङ्कतपच्चक्षतचुतैः ।

रुधिरैराद्रगात्रं त्वां नयामि यमसादनम् ॥२२॥

(निष्क्रान्तौ) । पञ्चमोऽङ्कः ॥

Prose—मदभुजाकण्टनिस्त्रिं शङ्कतपच्चक्षतचुतैः रुधिरैराद्रगात्रं त्वां यमसादनं  
नयामि ।

Eng. I shall soon send you to the abode of death with

your body wet with blood dropping from the wound of  
your wings cut with the sword drawn by my hand.

Tika.—‘मदभुजाकृष्टनिस्त्रिशङ्कतपक्षचतच्युतैः’ मम भुजेन हस्तेन आकृष्टः यः  
निस्त्रिशः खड्गः तेन कृतः छिन्नः यः पक्षः तत्र यत् क्षतम् तस्मात् च्युतैः गलितैः  
‘रुधिरैः’ रक्तेः ‘आद्रं गावम्’ क्षिन्नदेहं त्वां यमसादनम् शमनभवनं नयामि  
‘अचिरैरेव नेष्यामीति ।

### Notes

1. मदभुजइत्यादि—मम भुजः इति द्वित्वः ; तेन आकृष्टः इति द्वित्वः ;  
ताड्यः निस्त्रिशः ( खड्गः ) कर्मधा । निर्गतः त्रिशतः इति निस्त्रिशः निरादयः  
क्रान्ताद्यर्थे पञ्चम्या इति सूत्रेण समासः । डच् । तेन कृतः, इतत् ; ताड्यः पक्षः कर्मधा ।  
तत्र क्षतम् इति सहसुपा । तस्मात् च्युतरिति सप्तसुपा । Qual. रुधिरैः ।

2. रुधिरैः—करणे इया ।

3. आद्रं गावम्—आद्रं गावम् यस्य तमिति बहु । Qual. त्वाम् ।

4. यम-सादनम्—यमस्य सादनमिति द्वित्वः । Indirect obj. to नयामि ।  
सादनं is the usual form. सादनमेव इति स्वार्थे प्रज्ञादि अण् । Compare  
“यमसादनं प्रतिमापयाम्यहं त्वाम्” Abhisheka III. 16. सादनं is made  
सादनं here for metre.

# प्रतिमानाटकम्

षष्ठीऽङ्कः ।

( ततः प्रविशतौ वृद्धतापसौ )

(Then enter two old ascetics.)

उभौ—परित्रायताम् परित्रायताम् भवन्तः ।

Both—Save her, please save her.

प्रथमः—इयं हि नीलोत्पलदामवर्चसा

सृणालशुक्रोज्ज्वलद्रङ्गहासिना ।

निशाचरेन्द्रेण निशार्द्धचारिणा

सृगीव सीता परिभूय नीयते ॥१॥

Prose—इयं हि सीता नीलोत्पलदामवर्चसा सृणालशुक्रोज्ज्वलद्रङ्गहासि  
निशार्द्धचारिणा निशाचरेन्द्रेण सृगीव परिभूय नीयते ।

Eng.—First of all, overpowered like a hind, as this Sita is, she is being carried away by the Rakshasa-chief that roves at dead of night and that shines like a wreath of blue lotuses, smiling as he does, with his teeth white and glowing like the lotus-stalk. Beng—Easy (everywhere).

Tika. 'इयम्' अस्माकम् समक्षमेव 'हि नूनं सीता नीलोत्पलदामवर्चसा' नीलकमलयधितमाल्यतुल्यकान्तिशालिना 'सृणालशुक्रोज्ज्वलद्रङ्गहासिना' सृणालवत् शुक्रधवलं उज्ज्वलं दीप्तिमत् यत् द्रङ्गम् दन्ततेन हासिना हास्यशीलेन 'निशार्द्ध-चारिणा' निशीथविहारिणा 'निशाचरेन्द्रेण' राक्षसपतिना "सृगीव हरिणीव परिभूय-अभिभूय नीयते" वलात् अपक्रियते ।

## Notes

1. परित्रायताम्—परि+वै+लोट् ताम् भावे । Construe—है भवन्तः,

भवद्भिः सीता परित्रायताम् । The ascetics are introduced to inform us of सीताहरण by Ravana.

2. नोलोत्पलदानवर्चसा—नीलम् यदुत्पलं कर्मधा ; तेषां दाम इतत् । तस्य वर्चः दोषिः । तद्वचः इव वर्चः यस्य तेन इति वङ् । ( उपमानपूर्वपद वङ्-ब्रीहिः by “सप्तमुपमानपूर्वस्य उत्तरपदलोपस्य वक्तव्यः” ) । Adj. to निशाचरेन्द्रेण ।

3. मृणालशुक्रोज्ज्वलदंष्ट्रहासिना—adj. as before. मृणालं नलिनीदण्डः । तत् इव शुक्रम् धवलम् इति उपमानसमास by “उपमानानि सामान्यवचनैः” । मृणालशुक्रं च तत् उज्ज्वलं चेति कर्मधा । मृणालशुक्रोज्ज्वलं दंष्ट्रं यस्मिन् कर्मणि तत् यथातथा इति मृणालशुक्रोज्ज्वलदंष्ट्रमिति वङ् । तादृशम् हसितुम् शीलं यस्य तेन इति णिनिप्रत्ययः ( ताच्छीत्ये णिनिः ) । उपपदतत्पुरुषः । वा मृणालशुक्रोज्ज्वलदंष्ट्रेन हसितुं शीलमस्य &c with णिनि as before. Note दंष्ट्र is used as neuter here though it should be fem. taking—अजादि टाप् ।

4. निशाङ्गचारिणा—adj. as before. निशाया अङ्गः इति इतत् ; it means about the middle part of the night and not exactly the middle part. In that (unusual) case the rule “अङ्गं नपुंसकम्” will direct अङ्गं to lead giving अङ्गनिशा । निशाङ्गेषु निशीघेषु चरितुम् शीलं यस्य तेन इति निशाङ्ग + चर् + णिनिः ; उपपदतत् ।

5. निशाचरेन्द्रेण—अनुक्तेकर्त्तरि तृतीया ; निशायां चरति यः स इति निशा + चर् + ट—by the rule चरेटः । उपपदतत् ; तेषाम् इन्द्रः इति इतत् ।

6. मृगौव सीता नोयते—The simile shows the utter helplessness of Sita. परिभूय = परि + भू + ल्यप् । Having defied ; comp “कः हस्तुमिच्छति हरः परिभूय दंष्ट्राम्”—Mudra Rakshasa.

द्वितीयः—एषा खलु तत्रभवती वैदेही—

विचेष्टमानेव भुजङ्गमाङ्गना विधूयमानेव च पुष्पिता लता ।

प्रसङ्ग पापेन दशाननेन सा तपोवनात् सिद्धिरिवापनीयते ॥२॥

Prose—भुजङ्गमाङ्गना इव विचेष्टमाना, पुष्पितालता इव च विधूयमाना ( कम्पमाना ) सा पापेन दशाननेन ( रावणेन ) प्रसङ्ग ( वलात् ) तपोवनात् सिद्धिरिव अपनीयते ।

Eng.—Struggling like a serpent and shivering or trembling like a creeper in flowers as this venerable daughter of the king of Videha is, she is being forcibly carried away from the penance-grove just like the success achieved in austerities.

Tika—‘भुजङ्गमाङ्गना’ भुजङ्गी इव ‘विचेष्टमाना’ रावणकवलात् आत्मानं मोचयितुम् विविधं प्रयतमाना, तथा ‘पुष्पिता लता इव विधूयमाना’ कम्पमाना [ यथा प्रसफुटितपुष्पा वल्लरी सामान्यपवनस्पर्शात् कम्पमाना जायते तद्वत् रावण-स्पर्शात् भयेन वेपमाना इत्यर्थः ] सा माननीया विदेहराजपुत्री ‘पापेन’ पापाचारिण्या ‘दशाननेन’ दशग्रीवेण ‘प्रसङ्ग वलात् तपोवनात् अपनीयते’ क्रियते । [ का इव ? ] सिद्धिः इव तपस्यायाः फलमिव । यथा केनचिज्जनेन अजितम् तपस्याफलम् तत्स्वर-हृत्तिना अपरेण वलात् अपक्रियते तद्वत् रामेण स्व-वोर्षेण अजिता इयं सीता वलवत् तत्करेण रावणेन नीयते । उभयत्र वंशस्थम् हतम् ।

### Notes

1. विचेष्टमाना—वि+चेष्ट्+शानच् कर्त्तरि ; आ in fem.
2. भुजङ्गमाङ्गना—भुजं कुटिलं गच्छति इति भुज+गम+खच् ; तस्य अङ्गना इतत् । The outrage of Ravana on Sita made her struggle in this attitude in an angry mood like an angry serpent.
3. विधूयमाना—वि+धू+शानच् कर्मणि ।
4. पुष्पिता—पुष्प+इतच् जातार्थे ; fem. This उपमा shows that like a fully blooming flower, delicate and weak Sita was helpless before the terrible Ravana.
5. पापेन—पाप+अच् अर्थ आदित्वात् । Qual. दशाननेन ।
6. प्रसङ्ग—अव्ययमेतत् । Comp. “प्रसङ्ग सिंहः किल तां चक्रव”  
Rag II.

7. सिद्धिः—सिद्ध + क्तिन् । This comparison with सिद्धि shows her purity and implies downfall and death of the stealer therefore.

8. तपोवनात्—अपादाने भूमौ ।

9. अपनीयते—अप + नी + णट्, ते कसणि ।

उभौ—परित्रायताम् परित्रायताम् भवत्यः । = (व्याख्यातं प्रागेव)

प्रथमः—(उद्धर्मवलोक्य) अये वचनसमकाल एव दशरथस्य आनृण्यं कर्तुम् “मयि स्थिते क्व यास्यसी”ति रावणमाह्वय अन्तरोक्षमुत्पतितो जटायुः ।

द्वितीयः—एष रोषात् उद्धृत्तनयनः रावणः ।

प्रथमः—एष रावणः ।

द्वितीयः—एष जटायुः ।

उभौ—हन्तैतदन्तरीक्षे प्रवृत्तं युद्धम् ।

प्रथमः—काश्यप ! काश्यप ! पश्य क्रव्यादीश्वरस्य सामर्थ्यम् ।

Eng.—First ( looking upwards ) Ho ! No sooner did we utter “Save her” than Jatayu has been up in the sky—having challenged Ravan—saying “where do you fly (away)” as long as I am here (I am alive), in order to pay off his debt to Dasarath.

Second. Oh ! Ravana, too, has stood by—with his eyes rolling in anger.

First.—Here is Ravan.

Second.—Here is Jatayu.

Both.—Alas ! an aerial fight has commenced.

First.—Kasyapa ! Kasyapa ! just behold the prowess of the vulture-chief.

Tika.— वचनसमकाले एव—वयम् यावत् खलु “भवद्भिः सीता परित्रायताम्” इति वचनसुच्चारितवत्त्वावदेव । ‘दशरथस्य आश्रय’ कर्तुम्’ दशरथाय धारितं जटायुषः यत्कृष्टं तस्य परिशोधनाय । दशरथस्तु जटायुषः सितमासीत्—तेन हि स राजा जटायुषः विविधम् उपकारम् कृतवान् । अधुना तेषाम् उपकाराणाम् प्रतिदान-विषये तस्य पुत्रवधूम् रावणकवलात् मोचयितुम् इत्यर्थः । ‘आह्वय’—समर्थम् आह्वानम् कृत्वा उत्पतितः’ उल्लिखितः । ‘उद्धृतनयनः’ विधूर्णितनेत्रः । ‘अन्तरिक्षे वा अन्तरोक्षे आकाशे क्रव्यादौश्वरस्य’ क्रव्यादाः गृध्राः ‘तेषाम् ईश्वरस्य’ प्रभोः जटायुषः इत्यर्थः ।

1. वचनसमकाले एव—कालाधिकरणे ७मौ । वचनेन समः इति इतत् ; तादृशः कालः इति कर्मधा । तस्मिन् ।

2. आश्रयम्—अविद्यमानम् ऋणमस्य इति अश्रयः । बहु— । तस्य भावः इति व्यञ्जप्रत्ययः=आश्रयम् state of indebtedness.

3. मयि—भावे ७मौ ।

4. रोषात्—हृत् ५मौ । Or—रोषन् आश्रित्य इति व्यञ्जलोपे ५मौ ।

5. उद्धृतनयनः—adj. to रावणः । उद्धृत + कृत + क्त = उद्धृत्तः, विधूर्णितः ; तादृशे नयने यस्य स इति बहुव्रीहिः ।

6. क्रव्यादौश्वरस्य—सम्बन्धे ६ष्ठौ । क्रव्यं आमसांसम् अस्तीति क्रव्य + अद् + विट = क्रव्यात् । सांसभोजी गृध्रः । तेषाम् ईश्वरः—इति इतत् । तस्य । Refers to Jatayu. Here विट after अद् comes by the rule “क्रव्येच” । The form क्रव्याद as found elsewhere is derived irregularly with अण् । Thus पक्षमांस-वा आनमांस + अद् + अण् = क्रव्य + अद् अण् ( प्रषोढरादित्वात् ) । See सि कौः under “क्रव्ये च” ।

पक्षाभ्यां परिभूय वीर्यविषयं इन्द्रं प्रतिव्रूहते

तुण्डाभ्यां सुनिष्ठतौक्ष्णमचलः संवेष्टनं चेष्टते ।

तौक्ष्णैरायसकण्टकैरिव नखैर्भीमान्तरं वक्षसो

वज्राग्रैरिव दार्ढ्यमाणविषमाच्छ्रैलाच्छिला पाप्यते ॥३॥

Prose.—अचलः ( स्थिरोजटायुः ) पक्षाभ्याम् वीर्यविषयं परिभूय इन्द्रं प्रति-  
व्यूहते । तुण्डाभ्याम् सुनिवृष्टतौष्णं संवेष्टनं चेतते । आयसकण्टकैरिव तौष्णैः  
नखः वक्षसः भीमान्तरं वचायैः दार्यमाणविषमात् शैलात् शिलिव पाव्यते ।

Eng.—Having warded off the things for valour (i.e. the  
weapons or missiles) or the object of valour (Ravana)  
with his two wings, he (Jatayu) has taken very firm stand  
against his opponent (or prefers fight against his enemy).  
He tries to encircle his enemy by fiercely tearing him with  
his beaks and again he is cutting out the flesh (and the  
like) from the terrible breast (of Ravan) with his nail sharp  
as iron-nails, just like a slab of stone that is being uprooted  
from a hill, appearing terrible on account of its being torn  
by the end of the thunderbolt.

Tika.—‘अचलः’ अटलः युद्धे शत्रूणां अविकम्पाः इत्यर्थः ‘एष जटायुः  
पक्षाभ्याम्’ पक्षद्वयेन ( करणेभ्यां ) वीर्यविषयम् वीर्यस्य शक्तेः विषयम्, वस्तूनि  
अस्त्रादीनि परिभूय परावर्त्य अभिभूय इति यावत् इन्द्रम् प्रतिवृद्धिं प्रति [ प्रतियोगे  
रथा ] व्यूहते व्यूहमारब्धं तिष्ठति [ यद्वा अयमपि अर्थः स्यात्—जटायुः वीर्य-  
विषयम् शक्तिप्रदर्शनचेतनभूतम् रावणम् परिभूय तिरस्कृत्य ( अधुना ) इन्द्रं इन्द्रयुद्धं  
प्रतिव्यूहते आरब्धम् प्रवर्त्तते ] । ‘तुण्डाभ्याम् चक्षाभ्याम् सुनिवृष्टतौष्णं’ सु सुष्ठु  
निवृष्टम् घर्षणसमायं तथा तौष्णं तौघम् ‘संवेष्टनम् रावणस्य परिवेष्टनम् चेतते’  
प्रारभते खचच्चूषणेन रावणम् निपुणतरम् तथा कठोरम् घर्षयित्वा तम् परिवेष्टयितुम्  
यतते इति भावः । ‘आयसकण्टकैः’ लोहनिर्मितकण्टकैरिव तौष्णैः नखैः ‘वक्षसः’  
रावणस्य वक्षःस्थलात् ‘भीमान्तरम्’ नीम भयानकम् विशालम् इति यावत् आन्तरम्  
अन्तरे भवम् इति आन्तरम् वक्षसः अभ्यन्तरे स्थितम् मांसखण्डं तथा अन्तादिकं—  
‘वचायैः’ वज्रस्य अग्रभागैः ‘दार्यमाणविषमात्’ दार्यमाणः विदार्यमाणः भिद्यमानः  
इति यावत् अतएव विषमः भयावहः उन्नतावनतो यः शैलः पर्वतः तस्मात् ‘शैलात्  
शिला इव प्रस्तरखण्डमिव पाव्यते’ उत्पाव्यते’ उत्तोष्यते इति यावत् । यथा विशालात्  
शैलात् शिलापङ्क्तं उत्पाव्यते तथा सति स शैलः विषमोद्दृश्यते, एवम् रावणस्य



शैलसदृसात् विपुलात् वचसः मांसखण्डादिकम् जटायुषा उत्पाद्यते तथा च सति तद्वच्चःस्थलम् विषमम् प्रतिभाति इति भावः । शाहूँलविक्रीडितं वृत्तम् ।

1. अचलः—चलादन्यः इति नञ् तत्पुरुष समासः । Qual. जटायुः । It means स्थिर and धीर ।

2. वीर्यविषयम्—वीर्यस्य विषयः तमिति इतत् । It refers to the missiles used by Ravana, or to Ravana himself the object of valor,

3. परिभूय—परि + भू + ल्यप् । Its Obj. is वीर्यविषयम् ।

4. प्रतिव्यूहते—प्रति + वि + ऊह् + लट् । वा—प्रति is separate. See Tika. Here वृह् means another प्रतिवृह्तिन्, वा वृह्तिवृह्ति (dual fight) ।

5. सुनिवृष्टतौष्णम्—adj. to संवेष्टनम् । निर् + घृष् + क्त कर्मणि । सुष्टु निवृष्टम् इति प्रादितत् ; तत् चादः तौष्णं चेति कर्मधा ।

6. संवेष्टनम्—सम् + वेष्ट + ल्युट्भावे । Obj. of चेष्टते ।

7. आयसकण्टकैः—आयसम् कण्टकम् तैरिति कर्मधा । अयसा लौहेन निर्मितमिति अयस् + अण् = आयसम् । Thus we see Jātayu uses his नख चक्षु and पच all three to defeat his enemy Ravana.

8. भीमान्तरम्—भीमम् आन्तरम् इति कर्मधा । अन्तरे भवम् इति अन्तर् + अण् = आन्तरम् ।

9. दार्यमाणविषमात्—दार्यमाणः तथासौ विषमः इति कर्मधा । दृ + णिच् + कर्मणि शानच् । Qual. शैलात् ।

10. पाद्यते—पट् + णिच् + कर्मणि लट्, ते ।

द्वितीयः—वृन्त ! संक्रुद्धेन रावणेन असिना क्रव्यादौश्वरः स दक्षिणांसदेशे हतः ।

उभौ—हा धिक् । पतितोऽन्नभवान् जटायुः ।

Eng.—First.—Alas ! alas ! the vulture-chief has been struck in the right shoulder with a sword by Ravan.

Second.—Alas ! alas ! the venerable Jatayu has fallen.

Tika.—‘संकुञ्चन’ सम्यक् कृष्टेन, ‘दक्षिणांसदेशे’ दक्षिणस्थाने ॥ ‘पतितः’ समरे पतितः, यदा भूमौ पतितः ।

प्रथमः—भोः कष्टम् ! एष खलु तत्रभवान् जटायुः—

कृत्वा स्ववीर्यसदृशं परमं प्रयत्नम्

क्रौडामयूरमिव शत्रुमचिन्तित्वा

दौसं निशाचरपतेरवधूय तेजो

नागेन्द्रभग्नवनहृत् इव अवसन्नः ॥४॥

Prose.—( एष जटायुः ) शत्रुम् क्रौडामयूरमिव अचिन्तयित्वा ( अविगण्य ) स्ववीर्यसदृशम् परम् प्रयत्नं कृत्वा निशाचरपतेः दौसम् तेजः अवधूय नागेन्द्र-भग्नवनहृत् इव अवसन्नः ।

Eng.—Without caring a little for his enemy (without considering his enemy a little) as if he was a toy-peacock, and having exerted to the utmost in proportion to his own strength, the venerable Jatayu has succumbed after having challenged (subdued) the glowing prowess of the chief of the night-rovers, just like a forest-tree broken by a huge elephant.

Tika.—‘एष खलु तत्रभवान्’ नानार्हेः जटायुः “शत्रुम्” रिपुम् रावणम् ‘क्रौडामयूरमिव’ क्रौडार्थः यः मयूरः ‘तन्मिव अचिन्तयित्वा’ अविगण्य ! क्रौडनक-भूतं मयूरम् यथा लोकं भयावहं न गणयति तद्वत् रावणम् तुच्छम् मत्वा इति भावः । ‘स्ववीर्यसदृशम्’ स्वस्य यत् वीर्यं बलम् तस्य सदृशम् अनुरूपम् परमम् महान्तम् ‘प्रयत्नं’ सौतायाः मोचनाय चेष्टां कृत्वा निशाचरपतेः रात्रिचरनाथस्य ‘दौसम्’ समुज्ज्वलम् तेजः अवधूय परिभूय ( अधुना ) ‘नागेन्द्रभग्नवनहृत्’ इव गजिन्द्रेण चूर्णीकृतः वनस्थितः तरुविव अवसन्नः अवसादम् प्राप्तः अवसादम् गत्वा धरातले निपतितः इति भावः । वसन्ततिष्ठका वृत्तम् ॥

1. क्रौडामयूरम्—अचिन्तयित्वा इत्यस्य उपमानकर्म ; क्रौडार्थः मयूरः इति शाकपार्थिवादि ।

2. स्ववीर्यसदृशम्—स्वं वीर्ये कर्मधा । तेन सदृशम् इति शतम् ।
3. निशाचरतेः—निशायां चरतीति निशाचरः ( चरेट्प्रत्ययः ) ।
4. नागेन्द्रभयवनवृक्षः—उपमान कर्त्ता of अवसन्नः । नागानामिन्द्रः इति शतम् ; तेन भयः इति शतम् ; तादृशः वनवृक्षः इति कर्मधा । वनस्य वृक्षः इति शतम् । उपमान of एष जटायुः ॥ Note that both जटायुस् and जटायु are correct.

5. अवसन्नः—अव + सद् + क्त कर्तरि । सदधातु = सोदति etc.

उभौ—स्वर्गोऽयमस्तु ।

प्रथमः—काश्यप ! आगम्यताम् । इमं वृत्तान्तम् तत्रभवते राघवाय निवेदयिष्यावः ।

द्वितीयः—वाढम् । प्रथमः कल्पः । ( निष्क्रान्तौ ) ।

विष्कम्भकः ।

Eng.—Both.—May he attain heaven.

First. Come along Kasyapa ! let us inform venerable Raghava of this incident.

Second,—Yes ; this is the first thing to be done. (Exit).

Tika—अयम् 'स्वर्गः' स्वर्गाहंः स्वर्गगामी 'अस्तु' भवतु । प्रथमः मुख्यः कल्पः व्यवस्था, इदम् खलु प्रथममेव आवाभ्याम् कर्त्तव्यम् । (See ante also).

1. स्वर्गः—स्वर्गः प्रयोजनमयोग्यमस्य इति स्वर्ग + यत् by the varttika "स्वर्गादिभ्यो यत्" ।

2. राघवाय—क्रियायोगे सम्प्रदाने ऋथी । यद्वा सम्प्रदाने ऋथी । See ante.

3. निवेदयिष्यावः—नि + विद् + णिच् + लट् + स्यावः ।

4. विष्कम्भकलक्षणं यथा—

“वृत्तवर्त्तिष्यमानानां कथांशानां निदर्शकः ।

संचिन्तयितुं विष्कम्भ आदावङ्गस्यदर्शितः ॥”

N. B.—This is a शुद्ध विष्कम्भक for both the characters here are of high order. See Act. II also. Sak III.

5, वाढम् । प्रथमः कल्पः—वाढम् is an अव्यय implying assention here. This occurs both in Swapna IV and in Avimaraka. Sakuntala also has it. It means both (i) primary duty (cp. “सुख्यः स्यात् प्रथमः कल्पः”) and (ii) excellent proposal or idea ( अष्टशक्ति ) ।

( ततः प्रविशति काञ्चुकीयः )

काञ्चुकीयः—कः इह भीः काञ्चनतोरणद्वारमशून्यं कुरुते ।

(प्रविश्य) प्रतिहारी—अय्य ! अहं विजया किं करोमिदु  
[ आर्य्य ! अहं विजया । किं क्रियताम् ] ।

काञ्चुकीयः—विजये निवेद्यताम् निवेद्यतां भरतकुमाराय—  
एष खलु रामदर्शनार्थं जनस्थानं प्रस्थितः प्रतिनिवृत्तस्तवभवान्  
सुमन्त्र इति ।

प्रतिहारी—अय्य अबि किदत्थो ताद सुमन्तो आअदो ।  
[ आर्य्य ! अपि कृतार्थस्तातसुमन्त्र आगतः ] ।

काञ्चुकीयः—भवति, न जानि ।

Eng. Chamberlain.—Oh ! Who stands now at (or who is in charge of) the golden main (outer) gate ?

Fem. Guard, (entering)—Here I am Vijaya, Sir ; what is to be done ?

Chamb.—Vijaya ! Relate (report) it please to Prince Bharat—that venerable Sumantra who proceeded to Janas-  
than to interview Ram, has come back,

Portress.—Has he returned successful, sir ?

Chamb. Madam ! I am not aware of it.

1. काञ्चनतीरणद्वारम्—obj. to कुरुते ; तीरणमेव वा तीरणस्य द्वारम्, कर्मधा । काञ्चनघटितं ( खचितं ) तीरणद्वारमिति शाकपाथिवादितत् । Comp. “काञ्चनरत्नतीरणद्वारम्, अश्वत्थं कुरु” in Swapna VI and “रैवतक, तमपि खनियोगमश्वत्थं कुरु”—Sak. अश्वत्थम् is here pred. of तीरणद्वारम् । काञ्च, कौय asks who is the guard at this gate. Here Fem. प्रतिद्वारी is used. प्रतोद्वारी is also seen. See Sv. VI. Comp “प्रतोद्वारी यस्या अस्तीति अर्थश्चायम् । ततः गौरादित्वात् ङीष् । दाःस्थिता इति मेदिनी” ।

2. भरतकुमाराय—भरतस्यसौ कुमारश्चेति कर्मधा । क्रियायोगे सम्पादाने षर्थी । निवेद्यताम् निवेद्यताम् इति सञ्च, ने त्वरायां वा द्विकृतिः ।

3. रामदर्शनार्थम्—रामस्य दर्शनमिति इतत् ; तच्चै इदम् इति नित्यसमासः ।

4. कृतार्थः—कृतः साधितः अर्थः प्रयोजनम् उद्देश्यम् येन स कृतार्थः ; कृतकार्यार्थः बहु । Here कृतार्थता lies in getting रामदर्शनं and bringing his information. This is our poet's creation.

**हृदयस्थितशोकाग्निशोषिताननमागतम् ।**

**दृष्ट्वाकुलमासीन् सुमन्त्रमधुना मनः ॥६॥**

Prose.—हृदयस्थितशोकाग्निशोषिताननमागतं सुमन्त्र दृष्ट्वैव अधुना मे मनः आकुलमासीत् ।

Eng. The very sight of Sumantra with his face turned pale through the fire of grief lodged in his heart, has now perturbed my mind.

Tika.—हृदयस्थित इत्यादि—‘हृदये सुमन्त्रस्य अन्तःकरणे स्थितः’ चिरं पोषितः यः ‘शोकाग्निः’ रामनिर्वासनजन्यशोकरूपवह्नि—‘स्नेह शोषितं’ विशुष्कम् ‘आननम् वदनं यस्य तादृशम् सुमन्त्रम् आगतं’ अयोध्याम् प्रत्यागतम् ‘दृष्ट्वा एव अधुना’ इदानीं ‘मे मनः आकुलम्’ व्याकुलं चञ्चलम् आसीत् [ तेनेवाहं वक्तुम् न शक्नोमि स कृतार्थः सन् प्रतिनिवृत्तः उत न वा ] ।

1. हृदय इत्यादि—हृदये स्थितः इति. सुप्तुपा ; तादृशः शोकः इति कर्मधा .

स एव अग्निः इयि कर्मणा । तेन शेषितम् इति इतत् ; तादृशम् आननं अस्य तमिति वङ्ग ; adj, to सुमन्त्रम् । This indirectly says that Sumantra has come with a loaded heart still more perturbed i.e. he has come with an unhappy news.

प्रतिहारो—अय्य ! एदं सुणिअ पय्याउलं विअ मे हिअअम्  
[आर्य्य ! एतत् श्रुत्वा पर्याकुलम् इव मे हृदयम् ] ।

काञ्चकीयः—भवति किमिदानीं स्थिता । शीघ्रं हि निवेद्यताम् ।

प्रतिहारो—अय्य ! इअं णिवेदेमि । ( निष्क्रान्ता ) [आर्य्य !  
इयं निवेदयामि ] ।

काञ्च कीयः—( विलोक्य ) अये । अत्रभवान् भरतकुमारः  
सुमन्त्रागमनजनितकुतूहलहृदयश्चौरवल्कलवसनश्चित्तजटापुच्छपिञ्ज-  
रितोत्तमाङ्ग इत एवाभिवर्त्तते । य एषः—

Eng.—(Female) portress—Noble sir ! I have been perturbed as it were to hear of this.

Chamberlain—Madam ! why are you yet standing here ? Report quickly. Portress.—Noble Sir ! Immediately, shall I report.—(Exit).

Ch.—(Having seen) Oh ! towards this side comes Prince Bharat with his heart seized with curiosity due to the returning of Sumantra, his attire consisting of rag and bark-clothing and his head being tinged with the colour of the matted lock.

Tika.—सुमन्त्रागमन इत्यादि—‘सुमन्त्रस्य आगमनम्’ दण्डकारण्यात् प्रत्यागमनं  
‘तेनजनितम्’ उत्पादितम् ‘यत् कुतूहलम् औत्सुक्यम् यत्’ तादृशम् ‘हृदयम् यस्य  
स एतादृशः’ भरतः । ‘चौरवल्कलवसनः’—‘चौरं काषायवस्त्रं च वल्कलं वृक्षत्वक—

ते एव वसने वस्त्रे यस्य तादृशः भरतः । चित्र इत्यादि—चित्राः कृष्णपौतादिवर्णाः-  
विचित्रिताः या जटाः तासां पुञ्जः राशिः तैः पिञ्जरितं विञ्जरितम् उत्तमाङ्गं मस्तकं  
यस्य तादृशः भरतः 'इतः' अस्यांदिशि 'एव अभिवर्त्तते आगच्छति ।

1. सुमन्त्र इत्यादि—सुमन्त्रस्य आगमनम्—इतत् ; तेन जनितम् । इतत् ।  
जन् + णिच् + क्त ; तादृशम् कुतूहलं यत्र तदिति बहु । तादृशम् हृदयं यस्य स इति  
बहु ; adj. to भरतकुमारः । 'रस्यवस्तु समालोकी लोखता स्यात् कुतूहलम्' ।

2. चौरवल्कलवसनः—adj. to भरतकुमारः । चौरं च बल्कलं च इति  
चौरवल्कले द्वन्द्वः ; ते एव वसने यस्य स इति बहु । Out of his regard for  
Rama Bharata was also ever since Rama's वनवास, a चौरवासाः ।

3. चित्रजटापुञ्ज इत्यादि—चित्रा जटाः ; कर्मेधा । तासां पुञ्जः इतत् ;  
तेन पिञ्जरितम्—इतत् ; तादृशम् उत्तमाङ्गं यस्य स इति बहुव्रीहिः । उत्तमम् अङ्ग-  
मिति कर्मेधा । Head is the उत्तमाङ्ग, for it is the most vital  
part of the whole body. And for want of care of head,  
Bharata's जटा became such.

4. अभिवर्त्तते—अभि + वृत् + लट् ते ।

(य एषः) प्रख्यातसद्गुणगणः प्रतिपक्षकाल-

स्तिग्मांशुवंशतिलकस्त्रिदशेन्द्रकल्पः ।

आज्ञावशादखिलभूपरिरक्षणस्थः

श्रीभानुदारकलमेभसमानयानः ॥६॥

Prose.—प्रख्यातसद्गुणगणः प्रतिपक्षकालः तिग्मांशुवंशतिलकः त्रिदशेन्द्रकल्पः  
आज्ञावशात् अखिलभूपरिरक्षणस्थः श्रीमान् उदारकलमेभसमानयानः ( य एष  
स भरतः इत एव अभिवर्त्तते इत्यन्वयः ) ।

Eng. (Bharata approaches)—Bharat who is said to be  
the resort of all noted virtues, veritable terror to his  
opponents, and the pride (ornament) of the race of sun—he

is himself like the lord of the gods. engaged in the protection of the entire world by appointment (by his brother's order), promising (prosperous), and whose movements are like those of a young huge elephant.

Tika.—कौटुशः भरतः इति विदुषोति—‘प्रख्यातसदगुणगणः’ शोभनगुणशाली ‘प्रख्याताः’ लोकेषु विप्रताः ‘अतः शोभनाः’ गुणगणाः ‘उत्कर्षराजयः यस्य तादृशः, इत्यर्थः ; ‘प्रतिपक्षकालः’—प्रतिपक्षाणां शत्रूणां सम्बन्ध कालः शमनसदृशः ; स्ववीर्येण रिपुविनाशनः इत्यर्थः । ‘तिग्मांशुवंशतिलकः’ तिग्मांशोः रवेः यः वशः कुलं तस्य तिलकः ललाटभूषण-स्वरूपः शिरोभूषणभूतः इति भावः । ‘विदशेन्द्रकल्पः’ विदशानां देवानां य इन्द्रः अधिपतिः पुरन्दरः प्रायेण तस्य सदृशः [ ईषदूनार्थे कल्पम् प्रत्ययः ] । आज्ञावशात् धातुनिर्देशेन ‘अखिलभूपरिचक्षणस्यः’ निखिलायाः धरायाः परिरक्षणे प्रतिपालने स्थितः व्यावृत्तः ; ‘श्रीमान्’ सम्पन्नमान् ; ‘उदारकलमेभसमानयानः’ उदारः विशालः यः कलमः हस्तिशावक स एव इभः गजः—विशालतरुणगजः इत्यर्थः ; यद्वा-कलमः दुर्दान्तः य इभः गजः, तेन समानयानः तुल्यगतिः, तादृशः भरतः । वसन्ततिलकं वृत्तम् ।

1. प्रख्यात सदगुणगणः—सन्तः गुणाः इति कर्मधा ; तेषांगणा इति इतत् ; अ+ख्या+क्त कर्मणि । प्रख्याताः सदगुणगणाः यस्य स इति बहु । Comp. “गुणगणानां मणिः”—Bhavabhuti.

2. प्रतिपक्षकालः—प्रतिगतः पक्षम् इति प्रादितत् , प्रतिपक्षाणां विपक्षाणां कालः ( यमसदृशः ) इति इतत् ।

3. तिग्मांशुवंशतिलकः—तिग्माः अंशवः यस्य स इति बहु ; तस्यवंशः इतत् ; तस्य तिलकः ( तिलकभूतः ) इतत् ।

4. विदशेन्द्रकल्पः—तिष्ठः दशः येषां ते विदशाः इति बहु ; तेषाम् इन्द्रः इतत् ; प्रायेण विदशेन्द्रसदृशः इति ईषदूनार्थे कल्प प्रत्ययः । All these are pred to यः ।

5. आज्ञावशात्—आज्ञायाः वशः इति इतत् ; तमाश्रित्य इति ख्यव् लोपे प्रमी । or हेतौ प्रमी । आ+ज्ञा+अङ् मावे (fem. आ)=आज्ञा ।



6. अखिलभूपरिरक्षणस्यः—खिलात् अन्या इति अखिला । मज्जतत् ; अखिला भूः इति कर्मधा ; तस्या परिरक्षणं इति इतत् ; तत्रतिष्ठति इति—स्था + क-प्रत्ययः कर्त्तरि ।

7. उदारकलभेभ्यः समानयानः—उदारः महान् विशालः यः कलभः = विशद्वयस्तः करिशावकः इति कर्मधा । Comp. “पञ्चवर्षो गजोवास्तु पीतस्तु दशवर्षकः विशद्वयस्तुकलभो विंशतिवर्षकः” । स एव इमः गजः इति कर्मधा । यद्वा कलभः दुर्दान्तः इमः इति कर्मधा । तेन (तस्य वा) समानः इति इतत् etc । तादृशौ गतिर्यस्य स इति बहु । All these epithets show his internal merits and external power, and prosperity so as to root out the enemies. Thus it is hinted—Bharata and his brothers will come out victorious in their fights.

( ततः प्रविशति भरतः प्रतिहारी च )

भरतः—विजये ! एवमुपगतस्तत्रभवान् सुमन्त्रः ।

गत्वा तु पूर्वमयमार्यनिरीक्षणार्थं

लब्धप्रसादशपथे मयि सन्निवृत्ते ।

दृष्ट्वा किमागत इहात्रभवान् सुमन्त्रो

रामं प्रजानयनबुद्धिमनोभिरामम् ॥७॥

Prose.—पूर्वं तु आर्यनिरीक्षणार्थं गत्वा लब्धप्रसादशपथे मयिसन्निवृत्ते ( सति ) किम् अयमत्रभवान् सुमन्त्रः प्रजानयनबुद्धिमनोभिरामं रामं दृष्ट्वा इह आगतः ।

Eng. (Then enter Bharat and the portress). Bharat Vijaya ! then the venerable Sumantra has come back ! Or—Is it that the noble sumantra has come back here ; having seen Ram—the gladdener of (or who is pleasing or agreeable to) the eyes, minds and the hearts of our subjects, after my own return with favour and promise when I formerly went to have an interview with my venerable brother.

**Tika.**—‘पूर्वे पुरा तु ‘आर्य’निरीक्षणार्थं’ रामचन्द्रस्य दर्शनार्थं ‘गत्वा’ दण्डकारण्यम्, गत्वा ‘लब्धप्रसादशपथे’ लब्धः प्राप्तः प्रसादः रामचन्द्रस्य पादुकारूपः अनुग्रहः तथा शपथः “चतुर्दशवत्सरावसाने प्रत्यावत्तम् अहम् पुनरपि राज्यं गृहीष्यामीति” प्रतिज्ञा येन तादृशे ‘मयि सन्निवृत्ते’ अयोध्यां प्रत्यागते सति ‘अवभवान् माननीयः’ सुमन्त्रः ‘प्रजानयनवुद्धिमनोभिरामं’ प्रजानां नयनानां नेत्राणाम् बुद्धीनां मनसां तथा हृदयानाम् अभिरामम् आनन्दवर्द्धनम् रामम् इति भावः इहा इह आगतः अयोध्यां प्रतिनिवृत्तः किम् ? इति प्रश्नः ॥

1. आर्यनिरीक्षणार्थम्—आर्यस्य निरीक्षणम् इति इतत् ; तस्मै इदम् इति नित्य समासः of the ४र्थीतत् class by “अर्थेन नित्यसमासः विशेष्यसिद्धता च वक्तव्या” । तत् यथा तथेति क्रिया विशेषणमेतत् ।

2. लब्धप्रसादशपथे—प्रसादश्च शपथश्च इति द्वन्द्वसमासः । लब्धप्रसाद-शपथौ येन तस्मिन्निति बहु ; adj. to मयि । प्रसाद was the gift of पादुका by Rama to Bharata, and शपथ was the solemn promise on Rama's part to take back राज्य after return from वनवास after 14 years.

4, प्रजानयनवुद्धिमनोभिरामम्—adj. to रामम् understood ; नयनं च बुद्धिश्च मनश्च इति नयनवुद्धिमनोभिरामं इतरितर द्वन्द्वः । प्रजानां नयनवुद्धिमनोभिरामं इति इतत् ; तेषां अभिरामम् तमिति इतत् । अभिराम्यते येन इति अभिरामः । Rama was gladdener of all both by his merits and appearances. So he was both नयनाभिराम and मनोभिराम । Mr. Shastri here says “वुद्धिमनसीर्भेदोपादानं गृहणस्मरणावस्थाभेदविवक्षया कृतम्” ।

कांचुकीयः—(उपगम्य) जयतु कुमारः ।

भरतः—अथ कस्मिन् प्रदेशे वर्तते तत्रभवान् सुमन्त्रः ।

कांचुकीयः—असौ काञ्चनतोरणद्वारे ।

भरतः—तेन हि शीघ्रं प्रवेश्यताम् ।

कांचुकीयः—यदाज्ञापयति कुमारः । ( निष्क्रान्तौ )

Eng. Chamberlain—(Having approached) Let the Prince prosper (or May Victory attend the prince).

Bharat—Now, where stands the noble Sumantra.

Chamberlain—He is waiting at the golden arched gate.

Bharat—Then, please, have him quick admission.

Chamberlain.—As the Prince Commands. (Exit of Both काचुकोय and प्रतीहारो) ।

( ततः प्रविशति सुमन्त्रः प्रतिहारो च )

सुमन्त्रः—(सशोकम्) कष्टं भोः कष्टम् !

नरपतिनिधनं मया नुभूतम् नृपतिसुतव्यसनं मयैव दृष्टम् ।

श्रुत इह स च मैथिलीप्रणाशो गुण इव वह्वपराङ्गमायुषा मे ॥८॥

Prose.—मया इह नरपतिनिधनमनुभूतम् ; मयैव नृपतिसुतव्यसनं ( रामचन्द्रस्य विपत् ) दृष्टम् । इह च स मैथिलीप्रणाशः श्रुतश्च । मे आयुषा गुणे ( दीर्घत्वगुणविषये ) बहु अपराङ्गमिव ।

Eng.—(Then enter Sumantra and the portress.)

Sumantra. (with grief) Alas ! I have witnessed here the passing away of His Majesty ; I have perceived the calamity of the prince. I have now heard the abduction of Maithili ; (and hence) meseems that my longevity has been thus proved to be highly guilty (the span of my life has been highly guilty for its longevity).

Tika.—‘मया’ सुमन्त्रेण ‘इह संसारे’ नरपतिनिधनं महाराजस्य दशरथस्य मरणं ‘अनुभूतं’ प्रत्यक्षीकृतम् ; ‘मयैव नृपतिसुतव्यसनं’ रामचन्द्रस्य व्यसनं राज्यक्षंशरूपं विपत् ‘दृष्टम्’ । एकस्य राज्ञः मृत्युः तथा अपरस्य युवराजस्य राज्यक्षंशः समैव जीवद्दशायां संघटितः इति भावः । एवं च ‘इह स’ विश्रुतः मैथिलीप्रणाशः मैथिल्याः सीतायाः प्रणाशः रावण-कृतमपहरणम् “श्रुतश्च” लोकसुखात् आकर्षितः । [ ननु जीवन् पुनः भद्रशतानि पश्येत् इति दीर्घजीवनं लोके काश्यते, नरं आपतितान्

एतां दुःखपरम्पराम् विविच्य अहं मन्ये यत्—] 'आयुषा परमायुषा मे' मम 'गुणे' अस्य आयुषः सुदीर्घत्वरूपे गुणे 'बहु' विविध-प्रकारम्—भृशं वा यथा स्यात्तथा 'अपराहम्' कृतापराधम् सापराधम् इति यावत् 'इव' इत्यहमुत्प्रेक्षे । तत् अहम् एतत् सर्वम् अनौचित्यम् आलोकितवान्—तत्र मम आयुषः दीर्घत्वमेव नितराम् दोषभाक्—इति मे मतिरित्यर्थः । पुष्पितायावृत्तम् ॥

1. नृपतिस्तुतव्यमनं—नृणां पतिः इतत् ; तस्यस्तुतः (रामः) इतत् । तस्य व्यसनं—इतत् ।

2. मैथिलोप्रणाशः—मैथिल्याः प्रणाशः इति इतत् । प्र + नश् + नञ् = प्रणाशः । The न of नश् is changed to ण after the preposition प्र here provided the श does not change into ष ; thus प्रणाश but प्रमष्टः । compare the rule "नशे वान्तस्य" ।

3. आयुषा—अनुक्ते कर्त्तरि तृतीया । अनुक्तकर्त्ता of अपराहम् ।

4. Remark—The stage-direction should be here "संशोकम् आत्मगतम्" and not only संशोकम्, as seen in all the texts. for his speech was intended not to be heard by any one. He himself soliloquises this. This speech is आत्मगत, is also implied from "प्रतिहारौ—सुमन्त्रमुद्दिश्य" (next para) । प्रतिहारौ finds Sumantra muttering something within himself, so to draw his attention she says refering to him only.

प्रतिहारौ—(सुमन्त्रम् उद्दिश्य) एदु एदु अय्यो । एसो भट्टा । उपसर्पतु अय्यो । [एतु एतु आर्याः । एष भर्त्ता । उपसर्पतु आर्य्यः]

सुमन्त्रः—(उपसृत्य) जयतु कुमारः ।

भरतः—तात ! अपि दृष्टस्त्वया लोकाविष्कृतपितृहन्त्रैः । अपि दृष्टं द्विधाभूतमरुन्धतीचारित्र्यम् । अपि दृष्टं त्वया निषकारणावहितवनवासं सौभ्रातृम् ।

Eng. Portress.—(Having addressed sumantra) come along ! Sir, Here is His Majesty. Approach Sir !

Sumantra—(Having approached) May the Prince Prosper.

Bharata.—Noble Sir ! have you seen him—who has set a wonderful example of filial piety in this world ? Have you beheld her in whom rests the half of the conjugal devotion of Arundhati ? And have you surveyed him (Lakhm) the very emblem of fraternal affection and who chose panishment for nothing (for brother's sake only).

Tika.—‘लोकाविष्कृतपितृस्नेहः’ लोके संसारे आविष्कृतः प्रकाशितः पितृस्नेहः पितृवात्सल्यं पितृभक्तिः येन तादृशः रामचन्द्रः । यः जगति अव्यद्भुतं पितृस्नेहस्य दृष्टान्तम् प्रदर्शितवान् । द्विधा इत्यादि—‘द्विधाभूतं’ द्विभावेन अवस्थितम् ‘अरुन्धतीचारित्रम्’ पातिब्रत्यम् । आदौ अरुन्धतीचारित्रम् इति नाम्ना प्रसिद्धं पातिब्रत्यम् अरुन्धत्यामिवासीत् । अधुना तत् द्विधा विभक्तम् ; एकः भागः अरुन्धत्याम् वर्त्तते अपरस्य सीतायाम् । अतएव अनेन शब्देन पातिब्रत्यगुणशालिनी सीता एव लक्षिता । (Here abstract for the concrete) । ‘निष्कारणावहितवनवासं—निष्कारणम् पितृनिदेशादिरूपकारणयुक्तं’ यथातथा अवहितः गृहीतः कृताभिनिवेशः वनवासः निर्वासनं यत्र तादृशम्, सीत्वात् भातृप्रेम किं त्वया दृष्टम् विग्रहवन्तं तम्, भातृस्नेहम्, त्वं दृष्टवान् ? यः भातृस्नेहः कारणं विनाऽपि वनवासे अभिनिविष्टः । अनेन एतादृशस्य भातृस्नेहस्य आस्पदं लक्षणः लक्षितः । ( Here, too we have abstract for the concrete).

1. लोकाविष्कृतपितृस्नेहः—लोके आविष्कृतः इति सहसुपा । पितरि स्नेहः इति सहसुपा । लोकाविष्कृतः ( संसारे प्रदर्शितः ) पितृस्नेहः येन स । इति बहु ; adj. used here as a noun. This refers to Rama,

2. द्विधाभूतम्—द्वि + धाच् प्रकारे । अद्विधा द्विधाभूतम्, इति द्विधाभूतम्, तत्पुरुष by the rule “श्रेण्यादयः कृतादिभिः” (taking श्रेण्यादि as आकृतिगण) । See under शरीरभूता मे शकुन्तला in Sak VI.

३. अरुन्धतीचारिवम्—अरुन्धत्याः चारिवम् इति इतत्। चरिवमेव चारिवम्। प्रजादित्वात् स्वार्थे अण्। This refers to Sita. Arundhati, the model of पतिव्रत्य has divided herself in two ways (i) her ownself and (ii) Sita's self. So द्विवाभूत अरुन्धतीचारिव is here Sita's own self.

४. निष्कारणावहितवनवासम्,—adj. to सौखात्रम्। निरस्तं कारणं यस्मात्, तत्तन्निष्कारणम्—वङ् by “प्रादिभ्यो घातुजस्य”। निष्कारणं यथा यथा अवहितः ( गृहीतः ) इति सङ्गसुपा। अव + घा + क्त = अवहितः। It has the unusual sense of गृहीत (accepted) here. निष्कारणावहितः वनवासः यस्मिन् तत्, इति वङ्।

५. सौखात्रम्,—शोभनः आता इति सुखाता प्रादितत्, ; तस्य भावः इत्यर्थे अण्, प्रत्ययः ( युवादित्वात् अण् )। This refers to लक्षण, for he volunteered वनवास out of fraternal affection and no self-interest.

( सुमन्त्रः सचिन्तस्तिष्ठति )

प्रतिहारो—भट्टिदारश्च खलु अयं पुच्छति। [भट्टिदारकः खलु आर्यं पुच्छति]।

सुमन्त्रः—भवति किं माम्।

भरतः—(स्वगतं) अतिमहान् खलु आयासः। सन्तापात् भ्रष्टहृदयः। (प्रकाशम्) अपि मार्गात् प्रतिनिवृत्तस्तत्र भवान् ?

सुमन्त्रः—कुमार ! त्वन्नियोगात् रामदर्शनार्थं जनस्थानं प्रस्थितः कथमहमन्तरा प्रतिनिवर्तिष्ये।

Eng. (Sumantra remains engrossed in thought).

Portress.—The prince asks yourself, noble sir !

Sumantra.—Madam ! he asks me ?

Bharat. (To himself) Extremely high is his fatigue.

His heart has grown void through grief ! (aloud) well ! have you come back from your way, Sir ?

Sumantra.—Prince ! I started for Janasthan to visit Ramchandra by your order ; how can I return from the half-way ?

Tika. 'आयाचः' खेदः । 'सन्तापात्' दुःखात् हेतोः । 'महद्दयः' शून्यचेताः । 'त्वन्नियोगात्' भवतः आदेशात् । 'अन्तरा' मध्ये ( अव्ययमेतत् ) मार्गमध्यात् । 'प्रतिनिवर्त्तिष्ये' प्रत्यावृत्तौ भवामि । [Alt. form = प्रतिनिवर्त्स्यामि] ।

1. त्वन्नियोगात्—तव नियोगस्तस्मादिति इतत् । हेतौ प्रसी । वा ल्यप्त्वोपे प्रसी ।

2. प्रतिनिवर्त्तिष्ये—प्रति + नि + ण्त् + लट्छे । ( future tense ) ।

3. Remark—Here the stage-direction is faulty, we should have "प्रतिहारो—अथ किम् । ( निष्क्रान्ता )" after Sumantra's speech "भवति, किंमात्रं", for this प्रतिहारी is seen to enter again later on, comp "( प्रविश्य ) प्रतिहारो—जैदु भट्टिदारभो । विजया खुमङ्गं" । This is not possible until the प्रतिहारो retires or goes out of the stage. But curiously enough all the printed editions do not give any criticism on this fault,

भरतः—किन्तु खलु क्रोधेन वा लज्जया वा आत्मानं न दर्शयन्ति ।

Eng. Bh.—Is it that they did not grant you an interview through anger or shame ?

Tika. 'किन्तु खलु' किमिदं भवेत् ( इति वितर्कगर्भोऽप्रश्नः ) यत् 'क्रोधेन' राज्यच्यतिजनितेन कोपेन लज्जया सोताहरणादिजनितलज्जया । "दर्शयन्ति"—अतीत-सानीष्यं लट् । न तुल्यम् आत्मानम् प्रदर्शितवान् रामादयः इत्यर्थः [यद्वा—गौरवे बहुवचनम् ] ।

1. क्रोधेन, लज्जया = हेतौ द्वितीया ।

समन्त्रः—कुमार !

कुतः क्रोधो विनीतानां लज्जा वा कृतचेतसाम् ।

मया दृष्टं तु तच्छून्यं तैर्विहीनं तपोवनम् ॥८॥

Prose — विनीतानां क्रोधः कुतः ? कृतचेतसां वा लज्जा ( कुतः ? ) मया तैर्विहीनं ( अतएव ) शून्यं तपोवनं दृष्टम् ।

Eng. Wherefrom is the anger of the self-restrained persons ? And wherefrom is the shame of those cultured minds ? ( or—who have got their minds cultured ? ). I have visited the penance-grove that lay void without them ?

Tika.—‘विनीतानां’ संयतानां ‘कुतः’ कस्मात् कारणात् ‘क्रोधः भवेत्’ ? ‘कृतचेतसां’ शास्त्रादिपठनेन मार्जितमनसां व्यवस्थितप्रज्ञानां जनानां वा लज्जा कुतो भवेत् ? [ अतः क्रोधस्य लज्जाया वा प्रसङ्गोऽपि अत्र नास्ति । तर्हि किम् ? ] ‘मया तु तैः रामादिभिर्विहीनं रहितम् ( अतएव ) ‘शून्यं तपोवनं दृष्टम्’ ।

1. कृतचेतसां—कृतं शिचितं मार्जितं चेतः येषां तेषामिति वङ्ग । Those of cultured intellect have no लज्जा for this. Compare “लज्जा घृणा भय तिन् याकिते नय” —in Beng.

भरतः—अथ क्व गता इति श्रुताः ?

सुमन्त्रः—अस्ति किल किष्किन्ध्यानाम वनौकसां निवासः ।

तत्र गताः इति श्रुताः ।

Eng. Bharat—Then, where are they heard to have gone ?

Sumantra.—A land of the foresters (monkeys) known by the name Kiskindhaya is said to exist and they are reported to have gone there.

Tika.—‘इति श्रुताः’—तै गता इति (ते) किं श्रुताः भवता इत्येवंरूपोऽन्वयः । किल=इति श्रूयते ( ऐतिह्ये अव्ययमेतत् ) । वनौकसां वनवासिनां कपोनामित्यर्थः । तथाचामरः “मर्कटः वानरोवनौकाः” । ‘निवासः’ वासभूमिः ।



1. श्रुताः—agreeing with ते understood. श्रु + क्त कर्मणि ।
2. वनौकसाम्—वनम् ओकः येषां तेषामिति बहु ; ओकस्=स्थानम् । This refers to the monkeys here. See Tika.

भरतः—हन्त ! अविज्ञातपुरुषविशेषाः खलु वानराः ।  
दुःखिताः प्रतिवसन्ति ।

सुमन्त्रः—कुमार ! तिर्यग्योनयोऽपुत्रपुत्रतमवगच्छन्ति ।

भरतः—तात, कथमिव ।

Eng. Bharat.—Alas ! the monkeys do not understand the distinction of persons—(The monkeys do not know the distinguished persons ). They live in misery.

Sumantra.—Prince ! Even the lower creature (creature of lower order) can appreciate services rendered unto them.

Bharat.—Noble sir ! how so ?

1. अविज्ञात-पुरुष-विशेषाः—adj. to वानराः । न विज्ञातइति नञ.त्तत् ; पुरुषाणां विशेषाः इति इतत् ; अविज्ञाताःपुरुष-विशेषाः उत्तमपुरुषा यैस्ते इति बहु ।

2. तिर्यग्योनयः—तिरश्चाः योनयः येषां ते इति बहु । उपपन्नतमवगच्छन्ति—Here by this the poet prefers to us the introduction of Rama's and Sugriva's friendship and the incident of Sita's abduction,

सुमन्त्रः—सुग्रीवो भ्रंशितो राज्याद् भ्रात्रा ज्येष्ठेन वालिना ।

हृतदारो वसज्जले तुल्यदुःखेन मोक्षितः ।

Prose.—ज्येष्ठेन भ्रात्रा वालिना राज्याद् भ्रंशितः ( विताडितः ) हृतदारः शैले वसन् सुग्रीवः तुल्यदुःखेन ( रामेण ) मोक्षितः ।

Eng. Sugriva, who was thrown out (expelled) from the king-dom and whose wife was forcibly taken (abducted) by his elder brother Balin and who was (consequently) living in a mountain, has been relieved by Rama who undergoes alike misery (experiences a similar calamity).

1. अंशितः—अंश + शिच् + क्त कर्मणि । Its अनुक्तकर्त्ता is वालिना ।
2. इतदारः—इताः दारा यस्य स इति बहु । दार (masc. pl) = wife.
3. तुल्यदुःखेन—तुल्यं दुःखं यस्य तेन बहु । Adj. used substantively or it qualifies रानिण understood.
4. मोक्षितः—मोक्ष + शिच् चुरादि or मोक्षेण उद्धारण योजितः इति मोक्षिनाम्धातु + क्त कर्मणि । Compare ‘अहं त्वां सर्वपापेभ्यो मोक्षयिष्यामि माशुचः’—Gita.

भरतः—तात, कथं तुल्यदुःखेन नाम ।

सुमन्त्रः—(आत्मगतम्) हन्त ! सर्व्वसुक्तमेव मया । (प्रकाशम्) कुमार ! न खलु किञ्चित् । ऐश्वर्य्यभ्रंशतुल्यता ममाभिप्रेता ।

भरतः—तात किं गूहसे स्वर्गं गतेन महाराजपादमूलेन शपितः स्याः यदि सत्यं न ब्रूयाः ।

सुमन्त्रः—का गतिः । श्रूयताम्—

Eng. Bharat—Sir, What is implied by “equally miserable” ?

Sumantra—(To himself) alas ; I have nearly divulged everything ; (aloud) Prince ! nothing more ; only I intend to say that they are equally deprived of the kingdom or prosperity.

Bharat—Noble Sir ! Why do you conceal ? I charge you to tell the truth on (the oath of) the feet of His late Majesty (or swearing by the feet of His late Majesty, I charge you to tell the truth ; or you are to swear by the feet of His late Majesty (Dasaratha), if you do not tell the truth).

Sumantra.—There’s no other alternative ; then please hear.

1. ऐश्वर्य्यं अंशतुल्यता—ऐश्वर्य्यस्य अंशः इतत् ; यद्वा ऐश्वर्यात् अंशः सुप्सुपा । तत्र तुल्यता सुप्सुपा ; तस्य तुल्यता इति इतत् वा । उक्त कर्म of अभिप्रेता ।

2. मन—“तस्य च वर्चमाने” इति कर्त्तरि इष्टौ ।

3. अभिप्रेता—अभि + प्र + इ + क्त वर्चमाने कर्मणि ।

4. गृह्से—गृह संवरणे इति धातुः । गृह्+लट्, से ।

5. महाराजपादमूलेन—महान् राजा कर्मधा—with समासान्त टच् । तस्य पादाः इतत् ; तेषां मूलेन इति इतत् ; करणे ढतीया । Refers to Dasaratha.

6. शपितः—शप्+णिच्, स्वार्थे+क्त कर्मणि । Comp “मम प्राणैः शपितः स्याः यदि सत्यं न ब्रूयाः” in अभिषेक, स्वप्ननाटक and वाल्मिकित । See ante also.

(सु) वैरं मुनिजनस्यार्थे रक्षसा महता कृतम् ।

सीता मायासुपाश्रित्य रावणेन ततो हृता ॥११॥

Prose. (रानेण) मुनिजनस्यार्थे महता रक्षसा (सह) वैरं कृतं ततो रावणेन मायासुपाश्रित्य सीता हृता ।

Eng. It is for the sake of the ascetics, that Ram-chandra has incurred the enmity of the mighty Rakshasa and that is why Ravana has carried away sita through stratagem (trickery).

1. मुनिजनस्यार्थे—मुनयः एव जनाः कर्मधा, or जन=समूह । मुनीनां जनाः इतत् । तेषाम् अर्थः तस्मिन् इति इतत् ; तेषां प्रयोजने इत्यर्थः । अधिकरणे ङनी ।

2. रक्षसा—सहार्थे ढतीया । सहशब्दस्तु गम्यमानः (understood) ।

भरतः—कथं हृतेति । ( मोहमुपगतः )

सुमन्त्रः—समाश्वसिहि समाश्वसिहि ।

Eng. Bharat—What “carried away !”

Sumantra—Have patience ! be consoled, Sir,

भरतः—( पुनः समाश्वस्य ) भोः कष्टम् !

पित्रा च बान्धवजनेन च विप्रयुक्तो

दुःखं महत् समनुभूय वनप्रदेशे ।

भार्यावियोगमुपलभ्य पुनर्ममार्थो

जौमूतचन्द्र इव खेप्रभया वियुक्तः ॥१२॥

Prose. पिता च वान्धवजनेन च विप्रयुक्तः समन्वयः (रामः) वनप्रदेशे महत् दुःखं समनुभूय पुनर्भार्यावियोगमुपलभ्य, खे (आकाशे) प्रमया वियुक्तः जीमूतचन्द्र इव जातः ।

Eng.—Being separated from father as well as relatives (near and dear ones), my elder brother has experienced extreme grief in the forest tract ; and now being deprived of his wife's company, he has been like the moon in the sky bereft of her lustre during the rains ( or the moon in the sky with her rays hidden in the clouds ).

1. विप्रयुक्तः—वि+प्र+युज्+क्त कर्मणि । Its अनुक्तकर्त्ता is पिता and वान्धवजनेन ।

2. वनप्रदेशे—वनम् एव प्रदेशः कर्मधा ; यद्वा वनस्य प्रदेशः इति इतत् । तस्मिन् । अघिं ७मी ।

3. उपलभ्य—उप+लभ्+ल्यप् । N. B.—Rama is समन्वयः so I fully appreciate the दुःख he is suffering from.

4. जीमूतचन्द्रः—जीमूतः मेषः । जीमूताहतः चन्द्र इति आकाशार्थिवादितत् । जीमूतस्य ( वर्षाकालस्य ) चन्द्रः इति वा वाक्यम् ; As in rains moon is deprived of her light by black dark clouds, so Rama is deprived of her light-like सीता by dark Rakshasa Ravana.

(भ) भोः किमिदानीं करिष्ये । भवतु दृष्टम् । अनुगच्छन्तु मां तातः ।

सुमन्त्रः—यदाज्ञापयति कुमारः (उभौ परिक्रामतः) ।

सुमन्त्रः—कुमार ! न खलु न खलु गन्तव्यम् । देवीनां चतुः-शालमिदम् ।

भरतः—अत्रैव मे कार्यम् । भोः क इह प्रतिहारे ।

(प्रविश्य) प्रतिहारी—जेदु भट्टिदारअ । विजया खु अहं ।

[ जयतु भर्तृदारकः । विजया खलु अहम् ]

भरतः—विजये, समागमनं निवेदय अत्रभवते ।

प्रतिहारी—कदुमाए भट्टिनीए निवेदेमि । [कतमस्यै भट्टिन्यै निवेदयामि ] ।

भरतः—या मां राजानमिच्छति ।

प्रतिहारी—(आत्मगतम्) हम् किं एषु भवे । ( प्रकाशम् )  
भट्टा तह । (निष्क्रान्ता) ॥ [हं किंनु खलु भवेत् ! भर्तः तथा ]

Eng. Bharata.—Oh ! what I am to do now ! well I have found out ; noble sir ! please follow me.

Sumantra,—As the Prince commands, ( Both of them walk around ).

Sum.—Prince ! do not enter (or proceed), do not enter ; it is the ( inner ) court-yard of the Queens' palaces.

Bharat.—My business is here ; oh ! who stands at the gate ? : (Having entered)—

Portress—May the prince prosper ; I am Vijaya.

Bharat—Vijaya ! please report my arrival to the venerable lady.

Port.—To which of the queens, sir !

Bh.—To her, who wants me to be the king (who wants to see me the king).

Port.—(To herself ) oh ! what possibly have taken place ! ( Aloud ) your highness ! let it be so ! (exit).

1. दृष्टम्—It means I have ascertained duly, 'मया दृष्टम्' ।

2. चतुःशालम्—चतसृणां शालानां समाहारः इति चतुःशालम् । It means court yard or spot surrounded by four गृह the east and west-side mansions facing each other as well as the north and south-side palaces doing the same ; compare “अन्तःपुर-चतुःशाले” in swapna ; the word occurs in अविमारक too ; so we see every rich men had then चतुःशाल in the harem.

3. देवीनाम्—सख्ये इष्टौ । देवी means the crowned consort of a king ; the principal queen.

4. भट्टिन्यै—क्रियायोगे चतुर्थी or सम्प्रदाने ४थी &c.

Remark (i) By “भवतु इष्टम्” Bharata decides his procedure now. Thus he decided to see his mother and to rebuke her all the more, for due to her action राम is suffering incalculable miseries ; so he says “अथैव मेकार्थम् । Later on, he decided to march out for Rama's help.

(ii) Thus here Bharata does not refer to his mother, but says “यो मां राजानमिच्छति” thereby he shows or flings a taunt to his mother and does not like to call the doer of such a deed as his mother i. e. he lowers down his mother.

(ततः प्रविशति कैकेयी प्रतिहारी च )

कैकेयी—विजय ! मं पेक्खिदुं भरदो आअदो ? [विजये मां प्रेक्षितुं भरतः आगतः ] !

प्रतिहारी—भट्टिणि । तह । भट्टिदारअस्य रामस्स सआसादो ताद सुमन्तो आअदो । तेण सह भट्टिदारओ भरदो भट्टिणिं पेक्खिदुम् इच्छदि किल । [ भट्टिनि, तथा । भर्तृदारकस्य रामस्य सकाशात् तातसुमन्तः आगतः । तेन सह भर्तृदारको भरत इदानीं भट्टिनीं प्रेक्षितुमिच्छति किल ] ।

कैकेयी—(स्वगतम्) केन खु उग्घादेण मं उपालम्भिस्सदि भरदो । [ केन खुलु उदुघातेन माम् उपालम्भते भरतः ] ।

प्रतिहारी—भट्टिणि । किं पविसदु भट्टिदारओ । [ भट्टिनि । किं प्रविशतु भर्तृदारकः ] ।

Eng. Kaikeyi.—Vijaya ! has Bharat come to see me ?

Port.—My noble madam ! so it is ; the venerable Sumantra

has come back from the Prince Ramchandra and Bharat seems to interview your ladyship along with him.

Kaikeyi—(To herself) In which matter (on what introduced topic) will Bharat take me to task ?

Port.—My noble madam ! will the Prince enter ?

1. उद्घातेन—प्रकृत्यादित्वात् or करणे द्वतीया । उद्+ङ्+घञ् । It means some प्रस्ताव or Introduction or subject matter.

2. उपालपस्यते—उप+आ+लभ्+लट्+स्यते । will rebuke.

कैकेयी—गच्छ । प्रवेशेहि णं । [ गच्छ । प्रवेशय एनम् ] ।

प्रतिहारौ—भट्टिणि तह ! (परिक्रम्य उपस्थत्य च) जेदु भट्टि-  
दारओ । प्रविसदु किल । [ भट्टिनि तथा । जयतु भर्तृदारकः ।  
प्रविशतु किल ]

भरतः—विजये किं निवेदितम् ?

प्रतिहारौ—आम [ आम् ] ।

भरतः—तेन हि प्रविशावः । ( प्रविशतः ) ।

कैकुयी—जाद विअआ मन्तेदि—रामस्स सआसादो सुमन्तो  
आअदोत्ति । [ जात, विजया मन्त्रयते—रामस्य सकाशात् सुमन्त्र  
आगत इति ] ।

भरतः—अतःपरं प्रियं निवेदयाम्यत्रभवत्यै ।

कैकेयी—जाद । अवि कोसल्ला सुमिन्ता अ सहावइदव्वा ।  
[ जात । अपि कौशल्या सुमित्रा च शब्दापयितव्या ] ।

Eng. Kaikeyi—well go and let him enter

Portress.—Noble madam ! let it be so ; (having walked round and approached ) Let prosperity attain the Prince ; please enter.

Bharat—Bijaya ! have you informed her ?

Portress—yes, your highness.

Bharat.—Then let us enter. ( They enter ).

Kaikeyi.—My darling ! Bijaya relates ( reports ) that Sumantra has come back from Ram.

Bharat—And some agreeable news I am now going to deliver unto you !

Kaikeyi—My darling ! should Kausalya and Sumitra be summoned ?

1. एनम्.—Refers to Bharata. Rather a poetical license, Substitution of एनम् for तम् is not strictly allowable. But similar uses are seen. Thus Kalidasa has “सा तौ निनाय” “एना जगद् च” in Raghu VI etc ; or take एन as a separate word from the अन्वादेश of एतद् or इदम् । Op.—“एना पृथिवी” in Rigveda.

2. शब्दापयितव्या—It means शब्देन आह्वयितव्या । Comp “शब्दापयति राघवः” in रामायण । The proper form however should not be शब्दयितव्या, rather शब्दाययितव्या । Thus शब्दं करोति इति शब्द + क्यङ्लटति = शब्दाय (नामधातु) + ते = शब्दायते ; next शब्दायमानं प्रेरयति = शब्दायि (णिच्) लटति = शब्दाययति to cause to respond. Then by तव्य we get शब्दाययितव्या = to be caused to respond, And this is the meaning intended here ; whereas शब्दयितव्या = शब्दं कर्त्तव्या is not at all the sense intended here ; so reject this reading ; we however read शब्दापयितव्या in place of the usual form शब्दाययितव्या ; for the Prakrit has शब्दावद्भव्या and not शब्दइदद्वा । And Swapna has “आर्याम् अवन्तिकां शब्दापय” —Act V. Ramayan also has शब्दापयति । Hence defend it thus शब्देन अभिदधति इति शब्द + णिच् + लटति = शब्दा + णिच् + लटति ( वृद्धि of अकार in place of its elision being irregularly done, cp [ “अदन्तेषु पाठवलात् अदन्तत्वे वृद्धिः” and “शकटायनस्य कथादीनां सर्वेषां पुक्माद्” also “बहुलमेतन्निदर्शनम्” in Dikshita’s siddhantakaumudi ) = शब्दाप + णिच् + लटति = शब्दापयति । Then in तव्य कर्मणि we get शब्दापयितव्या = to order or cause to call out ; similarly forms like दुःखापिता &c are defended.



भरतः—न खलु ताभ्याम् श्रोतव्यम् ।

कैकेयी—(आत्मगतम्) हं किं णु इ (१खु) भवे । (प्रकाशम्)  
भणाहि जाद । [ हं किं नु खलु भवेत् ? भण जात ] ।

भरतः—श्रूयताम्—

Eng. Bh.—This is not to be heard by them. (This should not be heard by them, or this is not worth their hearing).

Kaikeyi—(to herself) Oh ! what has possibly happened !  
(Aloud) please tell my boy !

Bharat—Hear please !

यः स्वराज्यं परित्यज्य त्वन्नियोगात् वनं गतः ।

तस्यभार्या हृता सीता पर्याप्तस्ते मनोरथः ॥१३॥

Prose.—यः (रामः) त्वन्नियोगात् स्वराज्यं परित्यज्य वनं गतस्तस्य भार्या सीता  
हृतेति ते मनोरथः पर्याप्तः (पूर्णत्वं गतः) ।

Eng. Your desires have been fulfilled (attained complete fulfilment) as the wife of him (Ram) that has gone to the forest by your order has been carried away (abducted).

1. त्वन्नियोगात्—तव नियोगः इति इतत् ; तच्चात् । हेतौ प्रसौ । Or  
तमनुष्ठत्य इति ल्यब्लोपे प्रसौ ।

2. स्वराज्यम्—स्वस्य स्वं वा राज्यम् । इतत् ; कर्मधा वा ।

3. पर्याप्तः—परि + आप् + क्त ; परिपूर्णतां प्राप्तः । Cf.—“कैकेयि !  
कामा फलितास्तवेति”—रघुवंशस्य त्रयोदशसर्गे । Also mark the taunting  
tone of Bharata's speech and his anger for his mother's  
unjust action.

कैकेयी—हम् ।

भरतः—हन्त भोः । सत्त्वयुक्तानामिदवाकूणां मनस्विनाम् ।

वधूप्रधर्षणं प्राप्तं प्राप्यात्रभवतीं वधूम् ॥१४॥

Prose.—इत्त भोः ! अतभवतीं ( मान्वां त्वां ) वधूम् प्राप्य सत्त्वयुक्तानाम्  
मनस्विनाम् इच्छाकूणाम् वधूप्रघर्षणं जातम् ।

Eng. Kaikeyi—alas !

Bharat—The outraging of a wife has occurred in the  
line of the powerful and magnanimous descendants of  
Ikshaku—owing to their having accepted or taken you as a  
wife—(or simply because they admitted you as a wife in  
their family.)

1. सत्त्वयुक्तानाम्—सत्त्वं न युक्तास्तेषामिति इतत् । वस्त्रिनामित्यर्थः ।

2. मनस्विनाम्—adj. to इच्छाकूणां । मनस, + विन् ( मत्वर्थे ) ।  
Even सत्त्वयुक्त and मनस्वी इच्छाकुर्वन्शोय राजा has suffered वधूप्रघर्षण  
and that too through your vile course of action.

3. इच्छाकूणाम्—सस्वन्व इष्टो । इच्छ्वाकूशब्दे लक्षणाद्वृत्तिः स्वीकरणीया  
तेन हि इच्छ्वाकूशब्देन इच्छ्वाकुर्वन्शीयानां प्रतीतिः ।

4. वधू प्रघर्षणम्—वध्वाः प्रघर्षणमिति इतत् । प्र + घृष + ल्यट् ।

5. Remark—This series of blames imputed on Kaikeyi  
made her dumb-founded and she how defends herself. This  
is the right moment for that.—Of. “दिशकालि निवेदयामि”—ante,

कैकेयी—(आत्मगतम्) भोदु दाणि कालो कहैउं । (प्रकाशम्)  
जाद तुवं ण आणासि महाराजस्स सावं [ भवतु इदानीं कालः  
कथयितुम् ॥ जात, त्वं न जानासि महाराजस्य शापम् ] !

भरतः—किं शप्ते महाराजः ?

कैकेयी—सुमन्त्र । आअक्ख वित्थरेण । [ सुमन्त्र, आचल्ल  
विस्तरिण ] ।

सुमन्त्रः—यदाज्ञापयति भवती । कुमार, श्रूयताम्—पुरा  
मृगयां गतेन महाराजेन कस्मिंश्चित् सरसि कलसं पूरयमाणो

वनगजवृंहितानुकारिशब्दसमुत्पन्नवनगजशङ्कया शब्दवेधिना  
शरेण विपन्नचक्षुषो महर्षेः शङ्कुभृतो मुनितनयो हिंसितः ।

भरतः—हिंसित इति ? शान्तं पापं शान्तं पापम् । ततस्ततः ।

Eng. Kaikeyi—(to herself) well ? this is the time for disclosing everything ; (aloud) my darling ! it is not known to you that his late Majesty had been cursed.

Bharat—Was the king cursed ?

Kaikeyi—Sumantra ! tell it in details.

Sumantra—As your ladyship commands. Listen please, Prince ! Formerly the king went out ahunting and there he killed with his Sabdabedhi arrow (i. e. with his arrow that pierces the game, following the track of the game's sound)—an ascetic's son who was, as it were, the very eyes of the ascetic that had his own eyes lost, mistaking him for a wild elephant—the mistake arising out of the trumpet-like sound of his pitcher which he was filling in a certain pond.

Bharat—He is killed ! Heaven forbid it ! Heaven forbid it ! then ! what then—

1. कथयितुम्—“कालसमयवेलासु तुमुन्” इति कथधातोस्तुमुन् प्रत्ययः ।
2. शपत्तः—शप. + क्त कर्मणि ।
3. आचक्ष्व—आ + चक्ष् लोट् ख ।
4. विस्तरेण—प्रकृत्यादित्वात् द्वितीया । वि + क्षृ + ञप् । See our notes in “गिरां विस्तरतत्त्वसंग्रहे” Kirata XIV, and the rule” प्रथमे वौ अशब्दे” ।

5. पूरयमानः—पूर + णिच् चुरादि + शानच् कर्त्तरि । Its objects is कलसम् and it qualifies मुनितनयः । “णिचश्च” इत्यात्मनेपदम् ।

6. वनगज इत्यादि—वनस्थितः गजः वनवासो गजः इति वा । शाक-  
पार्थिवादित्वात् समासः । तस्य वृंहितमिति इतत् । वृंह् + क्त भावे इति वृंहितं  
वृक्षिरवः । Compare “वृंहितं करिगर्जितम्” and “स तत्र विरद-

व'हितशङ्खौ" &c. तत् अनुकर्त्तुम् शीलं यस्य स इति अनु+क्त+णिनि प्रत्ययः । उपपद तत्पुरुषः । तादृशः शब्दः इति कर्मधा । तस्मात् समुत्पन्नः इति सुप.सुपा ; सम्+उद्+पद्+क्त कर्त्तरि । वनगजस्य शङ्खा ( सम्भावना or बुद्धिः ) इति इतत् । वनगजव'हितानुकारिशब्दसमुत्पन्ना वनगजशङ्खा इति कर्मधा । तथा । हेतौ श्या ।

7. शब्दवेधिना—शब्देन (शब्दानुसारिण) व्यङ्ग्यं शीलं यस्य स इति शब्द+व्यङ्+णिनि ( वाङ्मलकात् सम्प्रसारणम् ) । उपपदतत् ; or better—शब्देन विधति ( छिद्रोक्तोति, नाशयति ) इति शब्द+विध+णिनि कर्त्तरि साधुकारिणि, ताच्छ्लोके वा । Qual. शरेण ।

8. विपन्नचक्षुषः—विपन्ने नष्टे चक्षुषौ यस्य तस्य इति बहु ।

9. चक्षुर्भूतः—चक्षुर्भूतः तुल्यः इति चक्षुर्भूतः, नित्यसमासः । or चक्षुषा भूतः ( तुल्यः ) सुप.सुपा &c. See our Sak VI शरीरमृता ।

10. पापन्—Subj. to अस्तु understood. पापन् शान्तमस्तु &c.

सुमन्तः—ततस्तमेवं गतं दृष्ट्वा—

तेनोक्तं रुदितस्थान्ते मुनिना सत्यभाषिणा ।

यथाहं भोस्त्वमप्येवं पुत्रशोकाद् विपत्स्यसे ॥१५॥ इति

Prose.—रुदितस्थान्ते सत्यभाषिणा तेन उक्तम् “भोः यथा अहम् एवं त्वमपि पुत्रशोकात् विपत्स्यसे” इति ।

Eng.—Then finding him (his son) in such a plight the truthful sage uttered after lamentations “oh ! you will also meet calamity due to the bereavement of son just like me.”

1. रुदितस्य—रुद्+क्त भावे । तस्य । शेषे दृष्टी, related to अन्ते ।

2. सत्यभाषिणा—सत्यं भाषितुं शीलं यस्य तेन सत्य+भाष+णिनि कर्त्तरि ।

3. पुत्रशोकात्—पुत्रस्य शोकः इति अन्वयासादिवत् षष्ठीतत् ; तस्मादिति हेतौ ५मी ।

4. विपत्स्यसे—वि+पद्+लट् स्यसे ।

N. B.—The Ramayan also supports this reading as follows—पुत्रव्यसनं दुःखं यदेतन्मे साम्यतम्, एवं त्वं पुत्रशोकेन राजन् कालं करिष्यसि ।

भरतः—नन्विदं कष्टं नाम ।

कैकेयी—जाद ! एदस्मिन्निव्वं अवराहे मं निक्खिविअ पुत्तओ रामो वनं पेसिदो ण इ रज्जलोहेण । अपरिहरणीओ महारिसावो पुत्तविप्पवासं विणा ण होइ । [जात ! एतन्निमित्तमपराधे मां निक्षिप्य पुत्रको रामो वनं प्रेषितः न खलु राज्यलोभिन । अपरिहरणीयो महर्षिशापः पुत्रविप्रवासं विना न भवति ] ।

भरतः—तुलेय पुत्रविप्रवासे कथमहमरण्यं न प्रेषितः ।

कैकेयी—जाद । मादुलकुले वत्तमानस्स पइदोइदो दे विप्पवासो । [जात । मातुलकुले वर्त्तमानस्य प्रकृतोभूतस्ते विप्रवासः]

भरतः—अथ चतुर्दश वर्षाणि किं कारणमवेक्षितानि ।

Eng. Bharat.—Alas ! what a misfortune is this.

Kaikeyi.—My darling ! it is for this reason and not out of greed for the kingdom that my son Ramchandra has been sent to forest the guilt being thrown on me (the blame being lain on me ). And because the unavoidable curse of that great ascetic cannot happen without a long separation from the son.

Bharat.—Why have I not been sent to the forest, the long separation of son being equally applicable to me ?

Kaikeyi.—My boy ! your separation grew a normal one as you dwelt long in your maternal uncle's house.

Bharat.—well and good ; but why did you fix fourteen years.

1, कष्टम्—अभिधेयनावे ( प्रातिपदिकार्थे ) १ना । or nom to भवति &c understood.

2. अपराधे—विषयाधिकरणे ७मी ।

3. निक्षिप्य—नि + क्षिप + ल्यप् । I volunteered all responsibility on myself and sent pitiable Rama ( पुत्रक राम ) to forest to fulfil मुनिशाप—the nature's ordain is अपरिहार्य ।

4. पुत्रकः—पुत्र + स्वार्थे अनुकम्पार्थे वा कन् प्रत्ययः ।

5. राज्यलोभिन—राज्यस्य राज्ये वा लोभः ; इतत् or सुप.सुपा । तेन । हेतौ द्वतीया ।

6. अपरिहरणीयः—परिहृत् + शक्यः इति परि + ह + अनौय कर्मणि ; न परिहरणीय इति नञ्प्रत्ययः । Sage's curse must happen—it is अपरिहरणीयः ; and as through nature all this has happened, king Dasaratha must die through पुत्रवियोग । Now to make this inevitable course come to pass in any way, Kaikeyi did this through the approval and advice of वशिष्ठ and others. The शाप is to take place through Rama's death or through Rama's exile ; of these exile is better than death. So Kaikeyi in conference with the priest adopted this course of action though it seemed very shocking on her part and though all blame came upon her. And the limit of the year was uttered unawares. Thus Kaikeyi defends herself and thus our poet raises Kaikeyi higher than she is portrayed in Ramayana. See Next para.

7. पुत्रविप्रवासं—विना योगे रया ; वि विशिष्टः दोषः प्रवासः इति प्रादितत् ; पुत्रस्य विप्रवासः इति इतत् ।

8. पुत्रविप्रवासे—भावे ङी ।

9. वर्चमानस्य—वृत् + शानच् कर्त्तरि ; ङ्ग. to ते ।

10. मातुलकुले—मातुलस्य कुलं तव ; अङ्गिं ङी ।

11. प्रकृतोभूतः—अप्रकृतः प्रकृतोभूतः इति प्रकृत + अभूतवद्भावे च्छि प्रत्ययः ; ततः भू + क्त कर्त्तरि । To this दशरथ being habituated this will not pain him in the least. Rather Rama being his dearer son his separation will cause pain so वनवास of Rama was arranged for.

12. अवैदितानि—अव + ईद्व + क्त कर्मणि plural. निर्धारितानि इत्यर्थः ।

13. किं कारणम्—“निमित्तपर्यायप्रयोगे सर्वासाम्—“इति अत्र प्रथमा । कस्मात् कारणात्, केन कारणेन &c are also allowable.

कैकेयी—जाद चउहस दिअसत्ति वत्तुकामाए पय्याउल-  
हिअआए चउहस वरिसाणि त्ति उत्तं [जात, चतुर्हस दिवसा इति  
वत्तु कामया पर्याकुलहृदयया चतुर्हसवर्षाणोत्तुत्तम्]

भरतः—अस्ति पाण्डित्यं सम्यग्विचारयितुम् । अथ विदित-  
मेतद् गुरुजनस्य ?

सुमन्त्रः—कुमार, वसिष्ठवामदेवप्रभृतीनामनुमतं विदितं च ।

भरतः—हन्त त्रैलोक्यसाक्षिणः खलु एते । दिष्टानपरा-  
ज्ञात्रभवती । अस्व, यद् भ्रातृस्नेहात् समुत्पन्नमनुना मया  
दूषितात्रभवती तत्सर्वं मर्षयितव्यम् । अस्व, अभिवादये ।

Eng. Kaikeyi.—My darling ! I intended to say "four-  
teen days" but my heart being perturbed, I uttered four-  
teen years.

Bharat.—Yes, you are capable enough to judge aright  
everything (you are clever enough to consider all points).  
Well, was it known to the elders (superiors) ?

Sumantra.—Prince it was known to Vasistha, Vama-  
deva and the like and was also approved by them.

Bharat—Ho ! these are the seers of everything in the  
world. Luckily your ladyship is not blameful ! Mother !  
your noble self has been accused (censured, blamed) by me  
whose anger was roused due to (or on account of) fraternal  
love,—this is to be forgiven. Mother ! I salute thee.

1. वत्तुकामया—वच + तुम् = वत्तुम् । वत्तुकामः यस्याः, वहु । मकारस्य  
लोपः । See ante Act I.

2. पर्याकुलहृदयया—पर्याकुलं हृदयं यस्याः तया इति वहु । Adj. to मया ।

3. विदितम्—मतिबुद्धिपूर्वार्थेभ्यश्च इति वक्तुं माने विदित्वातोः क्तप्रत्ययः  
कर्त्तव्यः ।

4. गुरुजनस्य—तस्य च वर्त्तमाने इति कर्त्तरि षष्ठी । This is a deviation from Ramayana and thus our poet raises Kaikeyi and serves his dramatic purpose as well. This in a great way absolves Kaikeyi of her blame.

5. वशिष्ठवामदेवप्रभृतीनाम्—पूर्ववत् अनुक्ते कर्त्तरि ङ्ङी । वशिष्ठस्य वामदेवस्य इति वशिष्ठवामदेवो द्वन्द्वसमासः । तौ प्रभृती येषां तेषामिति बहु ।

6. अनुमतम्—अनु + मत + क्त कर्मणि ; वर्त्तमाने क्त । similarly विदत्तम् is derived above.

7. त्रैलोक्यसाक्षिणः—त्रयाणां लोकानां समाहारः इति त्रिलोकौ । समाहार द्विगुः । त्रिलोकौ एव त्रैलोक्यम् इति स्वार्थे ष्यञ् प्रत्ययः । तस्य साक्षिणः इति दत्तम् ।

8. अनपराद्धा—न अपराद्धेति नञ्जतम् ! अप् + राष् (दिवादि अकर्मक) + क्त कर्त्तरि ।

9. भाटस्त्रेहात्—भातरि स्त्रेहः सुपसुपा ; तस्मादिति द्वेनौ ५नी ।

10. समुत्पन्नमन्युना—adj. to मया । सम् + उद् + पद् + क्त कर्त्तरि । समुत्पन्नः सगुर्यस्य तेनेति बहु । Qual मया ।

11. दूषिता—दुष् + णिच् + क्त ; fem. आ । दुष् + णिच् = दूषयति । चित्तविकारि तु दूषयति दोषयति इति उभावेव भवतः ।

12. मर्षयितव्यम्—सृष् + णिच् + तव्य कर्मणि ; agreeing with तत् which has उक्ते कर्मणि १मा ।

14. अभिवादये—अभि + वद् + णिच् + लट् ए । Bharata asks pardon for his rude behaviour on mother, he did not know the realfact so long. To him mother is divine now “माता किंल मनुष्याणां देवतानाञ्च देवतम्”—मध्यम व्यायोग ।

कैकेयौ—जाद ! का णाम मादा पुत्तअस्य अवराहं ण मरिसेदि । उट्टेहि । उट्टेहि । को एत्थ दोशो । [ जात, का नाम माता पुत्तस्य अपराधम् न मर्षयति । उत्तिष्ठ, उत्तिष्ठ । कोऽत्र दोषः ] ।

भरतः—अनुगृह्यतोऽस्मि । आपृच्छामि अत्रभवतोम् ! अय्यैवाहम् आर्यस्य साहाय्यार्थम् कृत्स्नं राजमण्डलम् उद-  
योजयामि ।



Eng. Kaikeyi.—My darling! which mother (or is there any mother that) does not forgive her son's faults. Rise up! rise up. What harm in it?

Bharat.—I am blessed (I deem myself blessed). Good-bye so to you. This very day I shall set the entire circle of kings in aid of my brother.

1. आपृच्छामि—आ+प्रच्छ+लट् मिप् । By the rule “आङितुप्रच्छोः” it should be used in the atmanepada. आपृच्छे would have been proper. It is an irregular use of Bhasa. See आपृच्छ V.II.

2. उदयोजयामि—उद+युज+णिच्+लट् मिप् । भविष्यत् सानौष्ये लट् ।

भरतः—अयमिदानीम्—

वेलामिमां मत्तगजान्वकारां करोमि सैन्यौघनिवेशनञ्चाम् ।

वलैस्तरङ्गिष्व नयामितुल्यंग्लानिं समुद्रं सह रावणेन ॥१६॥

Prose—(अयम् अहम्) इमां वेलाम् मत्तगजान्वकारां सैन्यौघनिवेशनञ्चां करोमि । तरङ्गिः वलैः रावणेन सह समुद्रं तुल्यं ग्लानिं नयामि च ।

Eng. Now I shall darken the sea-coast with my elephants in rut and line it up with the camps of my soldiers ; and then with my forces crossing the sea, I shall cause both the sea as well as Ravan to be equally dried up (to be equally pale).

1. मत्तगजान्वकारां—adj. to वेलाम् । मद्+क्त=मत्त ; क्त कर्त्तरि । मत्ताः गजाः इति कर्मधा । ते एव अन्वकारः तमःस्वरूपः यव । यद्वा तैः ( हेतौ श्या ) [ तेषां सदभाववशात् ] अन्वकारो वा सुपसुपा or इतत् ।

2. सैन्यौघनिवेशनञ्चाम्—सैन्यानाम् औघः इति इतत् । तेषां निवेशः इति इतत् ; तेः नद्वा इति इतत् ; नद्+क्त कर्मणि=नद्ध i, e. परिश्यात । Q. वेलाम् ।

3. तरङ्गिभिः—तृ+शब्द द्वतीया बहुवचन ; adj. to वलैः ।

4. रावणेन—“सहयुक्तेऽप्रधाने” श्या । रावणस्य अप्रधानत्वात् तव सहाये द्वतीया । आदौ एव समुद्रस्य ग्लानिः तस्य उत्तरणात् ततः रावणस्य इति अनेन हेतुना रावणस्य अप्राधान्यम् ।

5. तुल्यम्—“तुल्यम्” इति पाठस्तु सधोयान् । ग्लानिशब्दस्य स्त्रीलिङ्गत्वात् ; or it is an adverb.

6. ग्लानिम्—ग्लौ ङर्षच्+क्त ; direct obj to नयामि ; the indirect obj. being समुद्रम् ।

(भ)—अये शब्द इव । तूर्णं ज्ञायतां शब्दः ।

(प्रविश्य) प्रतिहारी—जेटु कुमारी । इमं वृत्तान्तं सुणिञ्च  
जेटुभट्टिनी मोहं गता ! [ जयतु कुमारः । इमं वृत्तान्तं श्रुत्वा  
जेटुभट्टिनी मोहं गता । ]

कैकेयी—हम् ।

भरतः—कथं मोहमुपगताम्बा ?

कैकेयी—एहि जाद ! अय्यं अस्मासइस्सामो । [एहि जात !  
आर्यामास्सासयिष्वावः ]

भरतः—यदान्नापयत्यम्बा । ( निष्क्रान्ताः सर्वे ) ।

षष्ठोऽङ्कः ।

Eng. What ! a sound seems to arise ! Look quickly  
wherefrom it is. (Having entered)—

Portress.—May victory attend the Prince : on hearing  
this fact ( incident or event ) the eldest queen has got  
fainted (has fallen down in a swoon).

Kaikeyi.—Oh !

Bharat.—What ? Has my mother fainted ?

Kaikeyi,—Come along my darling ! we shall assure  
(console) the venerable lady.

Bharat.—As my mother commands.

( Exeunt omnes )—( The sixth act. ).

1. तूर्णम्—adv. त्वर् + क्त = त्वरितम् and तूर्णम् ।
2. जेटुभट्टिनी—ज्येष्ठा भट्टिनी इति कर्मणा । प्रशस्य + इष्ट = ज्येष्ठ ; also  
ज्येष्ठ । This refers to kausalya.
3. आत्रासयिष्वावः—आ + अस् + यिष् + लट् स्यावः ।
4. इम्—It is as already seen an अव्यय to denote कोप or  
सम्भ्रम । Here it implies सम्भ्रम or विस्मय ।

## प्रतिमानाटकम्

सप्तमोऽङ्कः ।

तापसः—नन्दिलक ! नन्दिलक !

(प्रविश्य) नन्दिलक—अय्य, अय्यं द्वि । [ आर्य्य, अय-  
मस्मि ] ।

तापसः—नन्दिलक, कुलपतिर्विज्ञापयति—एषः खलु स्वदारा-  
पहारिणं त्रैलोक्यविद्रावणं रावणं नाशयित्वा राक्षसगुणविरुद्ध-  
वृत्तम् गुणविभूषणं विभीषणमभिषिच्य देव-देवर्षिसिद्धविमल-  
चारित्रां तत्रभवतीम् सीतामादाय ऋक्षराक्षसवानरमुख्यैः परिवृतः  
सम्यासस्तत्रभवान् शरदिमलगगनचन्द्राभिरामो रामः । तदद्या-  
स्मिन्नाश्रमपदेऽस्मदिभवेन यत् सङ्कल्पयितव्यं तत् सर्वं सज्जौक्रिय-  
तामिति ।

(Then enters as ascetic) Ascetic.—Nandilaka ! Nandilaka !

( Entering ) Nandilak.—Here I am noble sir !

Ascetic.—Nandilak ! the chief of the hermitage informs,  
that having killed Ravan, the abductor of his wife and the  
oppressor of the three regions, and having installed  
Bibhishana who bears a character opposite to that of a  
Rakshasa, and having taken with him Sita who has proved  
her spotless character amongst the gods and the divine  
sages and being beset with or surrounded by or followed  
by the chiefs of the Bears, Rakshasas and monkeys, here  
approaches the venerable Ram being (or who is) as char-  
ming as the moon-clear autumn-sky. Therefore decorate

everything in our hermitage as befits our resolution or in proportion to our prosperity.

1. कुलपतिः—He is a sage who maintains thousands of श्रुति and teaches them (see Sak I).

2. स्व-दारापहारिणम्—स्व-दाराः कर्मधा, स्वस्य दाराः इतत् वा । तान् अपहृतवान् इति स्व+दार+अप+हृ+णिन् कर्त्तरि ताच्छीत्ये=उपपदतत् ; यद्वा स्वदाराणाम् अपहारौ तमिति इतत् । This shows that Ravana deserved punishment from Rama.

3. वैलोक्यविद्रावणम्—वयाणाम् लौकानाम् सनाहारः इति विलोकौ । सा एव वैलोक्यम् इति स्वार्थे चातुर्वैख्यादित्वात् अज् प्रत्ययः । विद्रावयति इति विद्रावणः—वि+द्रु+णिच्+ल्युट् कर्त्तरि वाङ्मन्त्रात् । वैलोक्यस्य विद्रावणः इति इतत् । तम् । Ravana was so called for his terrible motions.

4. गुणगणविमूषणम्—गुणानाम् गणाः इतत् । ते एव विमूषणानि अलङ्करणानि यस्य तमिति बहु ।

5. देवदेवर्षिसिद्धविमलचारित्राम्—देवशासौ ऋषिर्षेति देवर्षिः । कर्मधा । देवाः च देवर्षयश्च इति इन्द्र समासः । तेषु सिद्धम् प्रतिपन्नम् इति सङ्गसुपा । देवदेवर्षिसिद्धं विमलचारित्रम् यस्याः तामिति बहु । or सिद्धा are a class of सिद्ध-पुरुष । देवदेवर्षिसिद्धाः इन्द्र । तेषु विमलम् । तादृशं चारित्रं यस्याः, बहु । ताम् ।

6. ऋचराचसवानरमुख्यैः—ऋचाश्च ( भल्लूकाश्च ) राचसाश्च वानराश्च इति इन्द्रः समासः । तेषां मुख्या खैरिति इतत् ।

7. शरद्विमलगगनचन्द्राभिरासः—शरदि विमलम् इति सङ्गसुपा । तादृशं गगनमिति कर्मधा । तव यश्चन्द्र इति सङ्गसुपा । स इव अभिरास इति उपमान समासः । As शरत्प्रसन्न आकाश is free of dark clouds and charming, so Rama was now free of रावण and विपद् and so shining to all, Comp “शरत्प्रसन्नमाकाशमाविष्कृतचारुतारम्” Raghu ।

8. अस्त्रविभवेन—प्रकृत्यादित्वात् करणे वा तृतीया । अस्त्राकम् विभवेः इति इतत् ; तेन ।

9. सङ्कल्पयितव्यम्—सम्+ङ्कृप+णिच्+तव्यम् ।

10. सञ्जीक्रियताम्—सञ्ज+अभूततद्भावे चिब+कृ+कर्मणिवाच्चे लोट् ताम् ।

नन्दिलकः—अय्य ! सर्व्वं सज्जीकृतं । किन्तु—[ आर्य्य ! सर्व्वं सज्जीकृतम् । किन्तु—] ।

तापसः—किमेतत् ?

नन्दिलकः—एत्थ विभीषणकेरआ रक्खसा । तेसं भक्षण-  
णिमित्तं कुलवदी पमाणम् । [ अत्र विभीषणोयाः ( यद्वा  
विभीषणसम्बन्धिनः ) राक्षसाः । तेषां भक्षणनिमित्तं कुलपतिः  
प्रमाणम् ] ।

तापसः—किमर्थम् ?

नन्दि—ते खु खज्जन्ति [ ते खलु खादन्ति ] ।

तापसः—अलमलं सम्भ्रमेण । विभीषणविधेयाः खलु  
राक्षसाः ।

नन्दि—णमो रक्षससज्जणाअ । ( निष्क्रान्तः ) [ नमो  
राक्षससज्जनाय ]

Eng.—Nandi—Noble sir ! everything has been deco-  
rated ; but—

Ascetic—what is that ?

Nandi—Here is the Rakshasa of Vibhishan's train. As  
regards their food, our chief is the final authority ( as  
regards feeding them the decision rests with our chief ).

Ascetic.—What for ?

Nandi.—Certainly they eat.

Ascetic.—Away with your anxiety. These Rakshasas  
are subject to Vibhishana.

Nandi—So let my salutation go to the good ( the pious )  
Rakshasas. ( exit ).

1. विभीषणीयाः—विभीषण+छ ; or विभीषणस्य सम्बन्धः इति इतत् । स अस्ति येषाम्, इतिप्रत्ययः=विभीषणसम्बन्धिनः ।

2. भक्षणनिमित्तम्—भक्षणस्य निमित्तम् इति इतत् । Adv. Qual. भवति &c understood.

3. प्रमाणम्—“कुलपतिः”—इत्यस्य विधेयः । अत्रहल्लिङ्गमेतत् ।

4. विभीषणविधेयाः इति इतत् । “विधेयो विनययादौ वचनेस्थित आश्रय” इत्यनुरः ।

तापसः—( विलोक्य ) अये, अयमत्रभवान् राघवः । य एषः—

जय नरवर, जियः स्याद् द्वितीयस्तवारि-

स्तव भवतु विधेया भूमिरैकातपत्ना ।

इति मुनिभिरनेकैः स्तूयमानः प्रमद्वैः

क्षितितलमवतीर्णोमानवेन्द्रो विमानात् ॥ १ ॥

Prose.—हे नरवर (त्वं) जय । तवचेत्द्वितीयः अरिः स्यात्—स जियः (भवेत्) । एकातपत्ना भूमिस्तवविधेया भवतु—इति प्रमद्वैरनेकैः मुनिभिः स्तूयमानः (स्तूयमानः) मानवेन्द्रो ( राघवः ) विमानात् क्षितितलमवतीर्णः ।

Eng. Ascetic.—(Beholding) well, here is arrived the venerable Raghava or the ruler of men, who is now descending on earth from the aerialcar being eulogised by many a sage saying “victory be to you, let your second enemy, if any, be subdued and let the entire earth be subject to your Royal Umbrella” ;

1. नरवर—नरेषु वरः श्रेष्ठ इति सुप्रसूपा ; vocative case.

2. जियः—जि+यत् कर्मणि । Fit to be conquered. Ravana being killed your second enemy if any will verily be conquered or vanquished by thee.

3. एकातपत्ना—एकं रामचन्द्रस्य एव आतपवम् यव or यस्या सा इति बहु , adj to भूमिः । आतपात् वायते इति आतप्र+त्वे+क कर्मणि=आतपवम् umbrella, Comp “एकातपवम् जगतः प्रभुत्वम्”—Kalidasa. This is a sign of universal sovereignty.

4. अनेकैः—न एकः इति नञतत् ; अनेकस्य अनेकस्य अनेकस्य, एकशेष ।  
तेः । cp. “पतन्प्रागेकै जलधेरिवीर्यैः”—*Kirata XIV. Adj to मुनिभिः ।*

5. सुयमानः—सु + शानच्, कर्मणि ; adj to मानवेन्द्रः ।

6. मानवेन्द्रः—मानवानाम् इन्द्रः राजा इति इतत् (शेषे) ; सुपसुपा वा ।  
वा मानव इन्द्र इव इति उपमिततत् ।

(तापसः) जयतु भवान् जयतु । ( निष्क्रान्तः ) ॥

इति मिश्रविष्कम्भकः ।

Eng.—Victory be to thee (may you prosper). [Exit].

N. B.—विष्कम्भकलक्षणं यथा साहित्यदर्पणे—इत्यवर्त्तिष्यमाणानां कथाशानां  
निदर्शकः संक्षिप्तार्थस्तु विष्कम्भ आदावङ्गस्य दर्शितः । मध्यमेन मध्यमाभ्याम् वा पात्राभ्याम्  
सम्ययोजितः शब्दः स्यात् स तु सङ्कीर्णो नौचमध्यमकल्पितः ॥ Here it is सङ्कोर्णं  
or मिश्र as one of the actors तापस is मध्यम, and the other Nan-  
dilak is नौच speaking Prakrita. See ante also.

( ततः प्रविशति रामः )

रामः—भोः—

समुदितवलवीर्यं रावणं नाशयित्वा

जगतिगुणसमग्रां प्राप्य सीतां विशुद्धाम् ।

वचनमपि गुरुणामन्तशः पूरयित्वा

मुनिजनवनवासं प्राप्तवानस्मि भूयः ॥२॥

Prose—समुदितवलवीर्यं रावणम् नाशयित्वा जगति गुणसमग्राम् विशुद्धां  
सीतां प्राप्य गुरुणाम् वचनमपि अन्तशः ( साकल्येन ) पूरयित्वा भूयः मुनिजनवनवासं  
प्राप्तवान् अस्मि ।

Eng. Having killed Ravana, who was full of prowess  
and strength, having re-gained Sita who is pure and endo-  
wed with all the virtues in the world, and having performed  
the orders of my superiors to the last letter, I have again  
arrived at the forest-residence of the sages.

1. समुदितवलवीर्यम्—adj to रावणम्; वलं च वीर्यं च वलवीर्यं इन्द्र । समुदिते वलवीर्ये यस्य तम्, इति बहुव्रीहिः । सम्+उद+इ+क्त कर्त्तरि ।

2. गुणोत्तमया—गुणैः समया तामिति इतत् । Mark Rama's estimate of Sita here.

3. अन्तः—अन्त+श्च् । Here the better reading is अन्तः—अन्तः+तच् । शच् comes (in इया) by the rule “बह्वचार्थात् शच् कारकादन्य तरस्याम्”; take अन्त to mean “whole”:

4. पूरयित्वा—पूर+णिच्+क्ताच् ।

5. मुनिजनवनवासम्—मुनिः एव जनः कर्मधा; वने वासः सुप.सुपा । मुनिजनानाम् वनवासः इति इतत् । Rama refers to his prior आश्रमवास among मुनि in जनस्थान । And hence this is the place of scene here.

7. अस्मि—अहम् इत्यर्थे प्रयुक्तम् अव्ययम् । यद्वा—refers to अहम् understood.

रामः—तापसीनाम् अभिवन्दनार्थम् अभ्यन्तरं प्रविष्टा चिरायते खलु मैथिली । ( विलोक्य ) अये इयं वेदेही ।

Eng.—Having entered inside in order to pay her respect to the female ascetics (ascetic ladies), Sita is delaying. (Looking around) oh ! here is Sita.

1. तापसीनाम्—कर्तुं कर्मणोः कृति इति कर्मणि षष्ठौ ।

2. अभिवन्दनार्थम्,—अभिवन्दनाय इदम्, इति नित्यसमास by “अर्थेन नित्यसमासः विशेषलिङ्गता च वक्तव्या” । अभि+वन्द+ल्युट् ।

3. चिरायते—चिर is long time. चिरमख्यस्य इति चिर+अच्, मत्स्ये ( अर्थ आदि ) चिरः one who makes delay ; or by लक्षणा चिर means चिरयुक्त । चिर इव आचरति इति चिर+क्यङ्+लटते । The reading चिरायति is bad in gram. चिरयति may be derived by “तत् करोति णिच्” । Comp “चिरायते खलु आहुतः”—Sak VI.

(रा) सखीति सीतेति च जानकीति यथावयः स्निग्धतरं स्तुषेति ।

तपस्विदारैर्जनकेन्द्रपुत्री सम्भाष्यमाणा समुपैति मन्दम् ॥३॥



Prose—तपस्विदारैः यथावयः (समानाधिकादिवयः—क्रमानुसारेण) “सखीति” “सौतेति” “जानकीति” “बुधे”ति स्निग्धतरं सम्भाष्यमाणा जनकेन्द्रपुत्री मन्दम् उचैति (आगच्छति) ।

Eng.—The daughter of the King of the Janaka dynasty is slowly approaching being affectionately addressed as “my friend”, O’ Sita,” “Janaki” “daughter-in law” by the ascetic ladies in proportion to their age.

1. तपस्विदारैः—तपस्विनां दाराः तैरिति इतत्; अगुक्ते कर्त्तरि श्या । दार meaning wife is always masc. plural.

2. यथावयः—वयः अनतिक्रम्य इति अव्ययीभावः । Adverb.

३. सखीति, सौतेति—इति योगे प्रथमा ।

4. स्निग्धतरम्—इदम्, अनयोरतिशयेन स्निग्धम् तत् इति तरप । बौद्धातिशायने तरप । तत् यथातथा । She is now more affectionately looked at by all, for she is now अगति विशुद्धा ।

5. सम्भाष्यमाणा—सप्त+भाष्+कर्म्मणि शानच्; adj to सौता ।

( ततः प्रविशति सीता तापसी च )

तापसी—हला ! एसो दे कुटुम्बिओ । उवसप्पणं । ण सक्कं तुमं एआइणिं पेक्खिदुं । [ हला ! एष ते कुटुम्बिकः । उपसर्प एनम् । न शक्यं त्वाम् एकाकिनीं प्रेक्षितुम् ] ।

सीता—हं । अज्जवि अविस्ससणाअं विअ मे पडिभादि । ( उपसृत्य ) जेदु अय्यउत्त [ हम् अद्याप्यविश्वसनौयमिव मे प्रतिभाति । जयतु आर्य्यपुत्रः ] ।

रामः—मैथिलि, अपि जानासि पूर्वाधिष्ठानमस्माकं जनस्थानमासीत् । अप्यत्र ज्ञायन्ते पुत्रकृतकाः वृद्धाः ?

सीता—जाणामि जाणामि अवलोडअपत्तआ उल्लोडदव्वा दाणिं भुवत्ता । [ जानामि जानामि । आलोकितपत्रका उल्लोकयितव्याः इदानीं संवृत्ताः ( वृद्धाः ) ] ।

रामः—एवमेतत् । निम्नस्थलोत्पादकी हि कालः । मैथिलि !  
अग्रपलभ्यतेऽस्य सप्तपर्णस्याधस्ताच्छुक्लवाससं भरतं दृष्ट्वा परिव्रस्तं  
मृगयूथमासीत् ।

Eng. (Then enter Sita and the ascetic lady)

Ascetic lady.—Hallo ! this is your husband. Approach him ; we cannot see you alone without him.

Sita.—Yes ! but still it seems to be incredible to me. Having approached) May my noble husband prosper.

Ram.—Maithili ! do you remember that in this Janas-  
than was our former residence. Can you recognise here  
your adopted sons, the trees ?

Sita.—Yes ! yes ! I remember—the leaves of these trees  
were visible before our eyes and now they require our  
eyes to be raised in order to see them.

Ram.—This is so. Time makes the low high and the  
high low. Maithili ! can you remember how the herd of  
deer got frightened at the sight of Bharat clad in white  
under this very Chattim (सप्तपर्ण) tree.

1. कुटुम्बिक—कुटुम्ब + ठन् मत्वर्थे—कुटुम्बिकः a householder having  
कुटुम्ब or a husband. हम्—इति अङ्गीकारित अव्ययम् ।

2. अविश्वसनीयम्—न विश्वसनीयमिति नञतत् ; वि + श्वस् + अनिय ।  
Connect एतत् वस्तु मे अविश्वसनीयम्, इव प्रतिभाति &c.

3. पूर्वाधिष्ठानम्—पूर्वम्, अधिष्ठानम्, इति कर्मधा । अधि + स्था लुट्, =  
अधिष्ठानम् ।

4. पुवङ्गतकाः—adj to वचाः । कृत एव कृतकः । पुवञ्चासौ कृतकश्चेति  
पुवङ्गतकः कर्मधा । ते । See ante also.

5. आलोकितपत्रकाः—वचाः इत्यर्थः । बुद्ध्याणि पत्राणि इति पत्रकाणि पत्र +  
कन् प्रत्यय । आलोकितानि पत्रकाणि येषाम् ।

6. उल्लोकयितव्याः—उद् + लोक् णिच् + तव्य । Adj to आलोकित-  
पत्रकाः वचाः ।

7. संज्ञाः—सप्त+वत् क्त कर्त्तरि । Adj to आलोकितपत्रकाः (वृक्षाः) ।
8. निम्नस्थलोत्पादकः—adj to कालः । निम्नं यत् स्थलमिति कर्मधा । तस्य उत्पादकः इति इतत् । यद्वा—निम्नञ्च, स्थलञ्च इन्द्र । तयोः उत्पत्तादकः ।
9. उपलभ्यते—उप+लभ् कर्मणि लट् ते ।
10. सप्तपर्णस्य—(वृत्ते वृत्ते) सप्त (सप्त) पर्णानि यस्य स इति बहु ; एकैकस्याम् शाखायाम् सप्तपर्वाणाम् सुदभावात् समासवाक्ये सप्त इति शब्दस्य द्विरुक्तिः । अक्षत्वात् इति अतसर्थ-प्रत्ययान्त-शब्दयोगे षष्ठो ।
11. श्रुतवाससम्—श्रुतं वासः यस्य वमिति बहुव्रीहिः । Adj to भरतम् ।
12. परिव्रजसम्—परि ( सत्यक् ) +व्रज् क्त कर्त्तरि । Adj to सद्ययुधम् ।
13. Remark—Bharata met Rama at chitrakuta not at जनस्थान । So this is also a deliberate deviation from the Ramayana.

सीता—अय्यउत्त ! दिङ् खसुमरामि । ( आर्यपुत्र ! दृढं खलु स्मरामि ] ।

रामः—अयं तु नस्तपसः साक्षिभूतो महाकच्छः । अत्रा-  
स्माभिरासीनैस्तातस्य निर्वपनक्रियां चिन्तयद्भिः काञ्चनपार्श्वे  
नाम मृगो दृष्टः ।

सीता—हं अय्यउत्त ! मा खु मा खु एवं भणितुं । ( भीता  
वेपते ) [ मा खलु मा खलु एवं भणितुम् ] ।

रामः—अलमलं सम्भ्रमेण । अतिक्रान्तः खलु एषः कालः ।  
( दिशो विलोक्य ) अये कुतो नु—

Eng. Sita.—My noble husband. I remember well.

Ram.—This is the great watery place the very witness  
of our austerities. Here came before our sight the deer  
known as Kanchanparsva, when we were seated here to  
think of the annual funeral rites of our departed father.

Sita,—Yes, my noble husband ! but no, do not talk like  
this.

Ram. Away with your anxiety ; that time has long passed ; (looking at the directions) oh ! wherefrom.

1. इदम्—adv. to अरामि, vividly. स्पष्टमितियावत्।

2. साक्षिभूतः—साक्षी भूतः इति साक्षिभूतः, “अेखादयः कृतादिभिः” इति तत्पुरुषः with अभूततदभाव for Katyayana says—अेखादिषु चव्यर्थवचनं कर्त्तव्यम्। And some commentators take अेखादि as आकृतिगण। Or असाक्षी साक्षीभूतः इति साक्षीभूतः with अभूततदभावेऽपि।

3. निवपनक्रियाम्—निवपनस्य आङ्गस्य क्रिया कृत्यं इति इतत्, ताम्।

4. भणितुम्—भण + तुम्। This sentence is peculiar to Bhasa. The meaning is ना खलु एतत् भण or अलम् एतत् भणित्वा। See ante.

5. सन्भूतेण—“गम्यमानापि क्रियाकारकविभक्तौ प्रयोजिका” इत्यनेन करणे द्वितीया।

6. अतिक्रान्तः—अति + क्रम + क्त कर्तरि। Nom. कावः ॥ नु = वृत्त्यायां अव्ययम्।

(रा) रेणुः समुत्पतति लोध्रसमानगौरः

सम्प्रावृणोति च दिशः पवनावधूतः।

शङ्खध्वनिश्च पटहस्वनधीरनादैः

सम्सूर्क्षितो वनमिदं नगरीकरोति ॥४॥

Prose.—लोध्रसमानगौरः रेणुः समुत्पतति। पवनावधूतः (सन्) रेणुः दिशः सम्प्रावृणोति च। पटहस्वनधीरनादैः सम्सूर्क्षितः शङ्खध्वनिश्च इदं वनं नगरीकरोति।

Eng. (Wherefrom) arises this dust which is as brown as the pollen of a Lodhra flower, and which being wafted (driven) by the breeze 'covers the horizon. And (along with it)—the blowing of conch-shells, being augmented by the grave sound of the beating of drums, turns this forest into a city.

1. लोभसमानगौरः—लोभं लोभपुष्पम् । तेन समानः इति सुपसुपा of इत class । वा तस्य समानः इतत् । सद्दशमानः यस्य स समानः इति बहु । लोभसमानं ( यथा तथा ) गौरः इति सहसुपा । गौरः—here is पीताम्बः वर्णः, brown or purple. Qual. रेणुः ।

2. पवनावधूतः—पवनेन अवधूतः इति इतत् । अव+धू+क्त कर्मणि ।

3. सम्प्रादयोति—सम+प्र+आ+ठ+ट तिप् । Nom. रेणुः ; the reading सम्प्रादयोति is more expressive here.

4. पटङ्गस्वधोरनादैः—अनुक्ता कर्त्तरि वा करणे तृतीया । पटङ्गानां स्वनः इति इतत् । धोरः नादः इति कर्मधा । पटङ्गस्वनस्य धोरनादः इति इतत् । यद्वा पटङ्गानां स्वनः इति इतत् । धोरानां ( वलयुतानां ) नादः इति इतत् । पटङ्गस्वनस्य धोरनादस्य इति द्वन्द्वसमासः । तैः ॥ सम्भूच्छित्तः—सम+भूच्छित्त+क्त कर्मणि ।

5. नगरीकरोति—अनगरं नगरं करोति इति नगर+चित्+कृ लट् तिप् । अभूततद्भावे चि्व प्रत्ययः । This आयम is now transformed into a नगर, owing to tumultuous sounds there. Compare “तपोवन-मिदं आनीकरोत्याश्रया” —Swapna V.

( प्रविश्य ) लक्ष्मणः—जयत्वार्थः ! आर्य्य !—

अयं सैन्येन महतात्वद्दर्शनसमुत्सुकः ।

मातृभिः सह सम्प्राप्नो भरतो आलवत्सलः ॥५॥

Prose.—त्वद्दर्शनसमुत्सुकः आलवत्सलोऽयं भरतः, महता सैन्येन ( चतुरङ्ग-सैन्येन ) सह मातृभिः ( च ) सह ( अत्र ) सम्प्राप्तः ।

Eng. (Having entered) Laksman—May my noble brother prosper ! Sir ! Being eager to meet you, Bharat—who is devoted to his brother, has arrived here with a huge army, in company of our mothers,

1. त्वद्दर्शनसमुत्सुकः—त्वद्दर्शनमिति इतत् । तस्य समुत्सुकः इति सहसुपा —७तत् वा सुपसुपा ।

2. मातृवत्सलः—मातृषु वत्सलः इति सुपसुपा ।

3. सैन्येन—उपलक्षणे श्या ; or गन्धमानसदृशव्योगे तृतीया ।

रामः—वत्स लक्ष्मण ! किमेवं भरतः प्राप्तः ।

लक्ष्मणः—आर्य्य ! अथ किम् ।

रामः—मैथिलि ! श्वश्रूजनपुरोगं भरतमवलीकयितुम्  
विशालीक्रियतां ते चक्षुः ।

सीता—अथ्यउत्त ! इच्छिदवेव काले भरदो आश्रदो ।  
[ आर्य्यपुत्र ! एष्टव्ये काले भरत आगतः ]

Eng. Ram.—My darling Lakshmana ! has Bharat arrived ?

Lakshman.—Yes ! noble sir.

Ram.—Maithili ! expand your eyes to see Bharat with your mother-in law in his front (or Bharat who is at the head of your mother-in law ).

Sita.—My noble husband ! Bharat has approached in the desired (opportune) moment.

1. श्वश्रूजनपुरोगम—adj to भरतम् । श्वश्रू एव जनः इति कर्मणा । ते पुरोगाः यस्य तमिति वङ् । यद्वा तेषां पुरोगस्तमिति धृतम् । पुरः अग्रे गच्छति इति पुरस+गम ड कर्त्तरि ।

2. विशालीक्रियताम्—अविशालं विशालम् क्रियताम् इति विशाल+अभूत-तद्भावे च्चि+कृ+लोट ताम् कर्मणि । Rama wishes Sita's whole-hearted affectionate looks on Bharata even now. See Act IV also.

3. एष्टव्ये—adj to काले ! इष्ट+तव्य कर्मणि । अद्याभिः एष्टव्य-इत्यर्थः ।

( ततः प्रविशति भरतः समादृक् )

भरतः—तैस्तैः प्रहृष्टविषयैर्विषमैर्विमुक्तं

मेवैर्विमुक्तममलं शरद्रीव सोमम् ।

अर्यासहायमहमद्यगुरुं दिदृक्षुः

प्राप्नोऽस्मि तुष्टहृदयः स्वजनानुवङ् ॥६॥

Prose. — अद्य तुष्टहृदयः स्वजनानुवङ्गः अहं शरदिमेवैर्विमुक्तं 'अमल' सीमसि व  
तैः तैः प्रहङ्गविषयैः विषमैः ( सङ्कटैः ) विमुक्तम् आर्यासहायम् शुभं दिदृक्षुः ( सन् )  
प्राप्तः अस्मि ।

Eng. — With a view to meet my superior (elder) brother  
with his wife (attended by his wife), delivered (released)  
from the various difficulties that reached their climax,  
just like the shining moon released from the clouds in the  
autumn, I have with gladdened heart, come here to-day  
accompanied by my relatives (near and dear ones).

1. तुष्टहृदयः—तुष्ट' हृदय' यस्य स बहु । Adj to अहम् । Rama's  
success in delivering Sita and his arrival have made me तुष्ट ।

2. स्वजनानुवङ्गः—स्वै जनाः इति कर्मधा ; तैः अनुवङ्गः ( परिहृतः ) इतत् ;  
My तुष्टि has made me come with स्वजन ।

3. प्रहङ्गविषयैः—प्रहङ्गाः विषयाः (राज्यचुरति स्त्रीनाम्नादयः) येषां तैरिति बहु ।

4. आर्यासहायम्—आर्या सीता सहायः यस्य तमिति बहु । Adj to शुभम् ।

रामः—अम्बाः, अभिवादये ।

सर्वाः—जाद ! चिरं जीव । दिदृक्षा वड्डामो अवसिद-  
पडिस्स' तुमं कुशलिनं सह वड्डए पेक्खिअ । [जात ! चिरं  
जीव । दिदृक्षा वर्द्धामहे अवसितप्रतिज्ञं त्वां कुशलिनं सह  
वध्वा प्रेक्ष्य । ]

रामः—अनुगृहीतोऽस्मि ।

लक्ष्मणः—अम्बाः ! अभिवादये ।

सर्वाः—जाद ! चिरं जीव ।

लक्ष्मणः—अनुगृहीतोऽस्मि ।

Eng. Ram. — I salute you ho mothers !

All. — My darling ! live long. Luckily we meet you  
alright or in good health with daughter-in-law after you

have fulfilled your vow (or we congratulate ourselves in meeting you etc).

Ram.—I am obliged.

Lakshman.—Mothers ! I salute thee.

All.—Live long ! my darling.

Lakshman.—I am obliged.

सीता—अय्या वन्दामि । [ आर्याः, वन्दे ] ।

सर्वाः—वच्छे, चिरमङ्गला होहि [वत्से, चिरमङ्गला भव] ।

सीता—अनुगृहीदस्मि [ अनुगृहीतास्मि ] !

भरतः—आर्यअभिवादये, भरतोऽहमस्मि ।

रामः—एह्येहि वत्स, इच्छाकुलकुमार, आयुस्मान् भव ।

Eng. Sita.—Noble madams, I salute thee.

All.—My darling ! be ever auspicious.

Sita.—I am obliged.

Bharat.—Venerable sir ! I salute thee ! I am Bharat.

Ram.—Come along ! Ikshvaku-Prince ! come along !  
may you live long.

1. चिरमङ्गला—चिरं दीर्घं मङ्गलं कुशलं यस्या सा इति बहु । चिरकालमेव मङ्गलमयी इत्यर्थः । यदा मङ्गलम् अस्याः अस्ति इति अर्थआदि अच. ; so मङ्गलः = मङ्गलमयः । स्त्रियामपि = मङ्गला । चिरं चिरकालम् मङ्गला इति रतम् । चिरम् इत्यत्र द्वितीयाविभक्तिस्तु अन्यन्तरयोगे एव । She has suffered adversities, so the proper वर now is—may you be ever मङ्गलयुक्ता ।

रामः—वक्षःप्रसारय कपाटपुटप्रमाण-

मालिङ्गमां सुविपुलेन भुजद्वयेन ।

उन्नामयाननमिदं शरदिन्दुकल्पं

प्रक्ष्मादय व्यसनदग्धमिदं शरौरम् ॥७॥

(See 4th Act, 16th sloka ).



भरतः—अनुगृहीतोऽस्मि । आर्य्ये अभिवादये । भरतोऽहमस्मि ।

सीता—अय्यउत्तेन चिरसञ्चारी होहि [ आर्य्यपुत्रेण चिर-  
सञ्चारी भव ] ।

भरतः—अनुगृहीतोऽस्मि । आर्य्य । अभिवादये ।

Eng. Bharat.—I am obliged ; Venerable Madam ! I salute thee.

Sita.—Be a constant companion of my noble husband.  
(Be ever a follower of my noble husband ).

Bharat.—I am favoured ; I salute thee, venerable brother.

लक्ष्मणः—एह्येहि वत्स ! दीर्घायुर्भव । परिष्वजस्व गाढम् ।  
( आलिङ्गति ) ।

भरतः—अनुगृहीतोऽस्मि । आर्य्य ! प्रतिगृह्यतां राज्यभारः ।

रामः—वत्स, कथमिव ?

कैकेयो—जाद, चिराहिलसिदो खु एसो मनोरहो । [ जात,  
चिराभिलषितः खुलु एष मनोरथः ] ।

Eng. Lakshman.—Come my darling ! live long. Firmly embrace me (embraces).

Bharat.—I am obliged. (Seeing Rama) venerable sir ! please retake the kingdom (responsibility of the kingdom).

Ram.—Why, my darling ?

Kaikeyi.—My darling, this is our ever cherished desire.

1. दीर्घायुः—दीर्घम् आयुर्भव स इति वङ्ग । After Sita's आशिस्, this is one of the best आशिस्, Lakshmana can bestow.

2. चिराभिलषितः—चिर (neuter) is long time. चिरम अभिलषितः इति रतत् । अभि+लष+क्त कर्मणि !

Remark.—After Bharata's "प्रतिगृह्यतां राज्यभारः", Rama says "वत्स कथमिव" only to have a sanction from Kaikeyi who was

instrumental in depriving him of it. Kaikeyi understands this and says “एष अस्माकम् चिराभिलाषितः मनोरथः ।”

( ततः प्रविशति शत्रुघ्नः )

शत्रुघ्नः—विविधैर्व्यसनैः क्लिष्टमक्लिष्टगुणतेजसम् ।

द्रष्टुं मे त्वरते बुद्धी रावणान्तकरं गुरुम् ॥१०॥

Prose. मे बुद्धिः ( निश्चयात्मिका मनोवृत्तिः ) विविधैः व्यसनैः क्लिष्टम् (तथापि) अक्लिष्टगुणतेजसं रावणान्तकरं गुरुं ( राम ) द्रष्टुम् त्वरते ।

Eng. My mind has been eager to see my superior (elder brother or venerable brother) the destroyer of Ravana, whose merits (virtues) and prowess have never been eclipsed, though he was confronted by series of difficulties.

1. व्यसनैः—अनुक्ते कर्त्तरि or करणे इया । See next.

2. क्लिष्टं—क्लिश् ( क्रादि ) + क्त कर्मणि । Adj to गुरुम् । If क्लिश् is taken दिवादि as आत्मनेपद, then it is अकर्मक and व्यसन has करणे इया । But क्रादि क्लिश् is सकर्मक usually ; in that case, व्यसनैः has अनुक्ते कर्त्तरि इया । Alt. form is क्लिशितः by the rule ‘क्लिश् क्लानिष्ठयोः’ ।

3. अक्लिष्टगुणतेजसम्—गुणस्य तेजस्य इति गुणतेजांसि द्वन्द्व समासः । न क्लिष्टम् अक्लिष्टमिति नञ् समासः । अक्लिष्टानि गुणतेजांसि यस्य स इति बहु ;

4. रावणान्तकरम्—adj. to गुरुम् । अन्तं विनाशं करोति इति अन्त + क्त + ट कर्त्तरि । रावणस्य अन्तकरः तमिति इतत् । Such a गुरु deserves immediate honour.

( उपगम्य ) आर्य्य ! शत्रुघ्नोऽहमभिवादये ।

रामः—एहोहि वत्स ! स्वस्ति, आयुस्मान् भव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य्य ! अभिवादये ।

सीता—वच्छ चिरं जीव । [ वत्स ! चिरं जीव ] ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य्य ! अभिवादये ।

लक्ष्मणः—स्वस्ति ! आयुष्मान् भव ।

शत्रुघ्नः—अनुगृहीतोऽस्मि । आर्य ! एतौ वशिष्ठवामदेवौ  
सह प्रकृतिभिरभिषेकं पुरस्कृत्य त्वद्दर्शनमभिलषतः ।

Eng. (Having approached) venerable sir ! I am satrug-  
ghna. I salute thee.

Ram.—Come my darling ! welcome ! live long.

Satrughna.—I am favoured, (obliged). Noble madam !  
I salute thee.

Sita.—Live long, my darling !

Satrughna.—I am obliged. Noble sir I salute thee.

Laksaman.—Welcome ! (may you) live long.

Satrughna.—I am obliged. Venerable sir ! Here are  
Vasistha and Vamdeva accompanied by all the subjects and  
having taken the materials for coronation, they seek an  
interview with you.

1. त्वद्दर्शनम्—तव दर्शनमिति इतत् । Obj of अभिलषतः ।

2. Remark.—Sita says to शत्रुघ्न—“वत्स चिरं जीव” । Where-  
as is case of Bharata she said चिरसञ्चारौ भव, for भरत whole-  
heartedly desired to be united with Rama.

(श्र-) तीर्थोदकेन मुनिभिः स्वयमाहूतेन

नानानदीनदगतेन तव प्रसादात् ।

इच्छन्ति ते मुनिगणाः प्रथमाभिषिक्तं

द्रष्टुं मुखं सलिलसिक्तमिवारविन्दम् ॥५॥

Prose.—मुनिगणाः नानानदीनदगतेन तव प्रसादात् स्वयमाहूतेन तीर्थोदकेन  
प्रथमाभिषिक्तं सलिलसिक्तमिवारविन्दमिव ते मुखं द्रष्टुमिच्छन्ति ।

Eng. The sages intend to see your face sprinkled for  
the first time (or first to see your sprinkled face) with the

holy waters gathered by their own selves through your favour from various rivers and rivulets, just like the lotus wet with water.

1. तीर्थोदकेन—तीर्थं पवित्रम् उदकं इति कर्मधा। यद्वा तीर्थस्य पवित्र-स्थानस्य उदकम् इति द्वयत्। तेन; करणे श्या। It is usual to finish coronation by holy तीर्थजल to make the function a true success. See “तीर्थान्वपूर्णं घटाः” in I and our notes there.

2. प्रसादात्—प्र + सद + घञ = प्रसादः। तस्मात्, इतौ प्रमी; or प्रसादम् आश्रित्य इति व्यक्लोपे प्रमी। तव कृपावशादेव तानि तीर्थोदकानि मुनिभिः सुप्राप्तानि अभवन् इति भावः। Rama was the incarnation of the Almighty god so the आह्वरण of तीर्थवारि by the sages was through his प्रसाद majesty or favour. प्रसाद however = palace.

3. प्रथमाभिषिक्तम्—प्रथमम् अभिषिक्तम् इति सहसुपा। अभि + सिच् + क्त कर्मणि। Qual सुखम्। They want to see your अभिषिक्त सुख first.

कैकेयो—गच्छ ! जाद। अभिलषेहि अभिषेकम् [ गच्छ ! जात। अभिलष अभिषेकम् ]।

रामः—यदाज्ञापयत्यम्बा ( निष्क्रान्तः )।

( नेपथ्ये )

जयतु भवान्। जयतु स्वामी। जयतु महाराजः। जयतु देवः। जयतु भद्रमुखः। जयत्वार्थः। जयतु रावणान्तकः।

कैकेयी—एते पुरोहिदा कञ्चुङ्गो पुत्तश्च मे विजयघोसं वद्व्यन्तो आसीहि पूजयन्ति। [ एते पुरोहिताः कञ्चुकिनः पुत्र-कस्य मे विजयघोष वर्द्धयन्त आशीर्भिः पूजयन्ति ]।

सुमित्रा—पद्मदीप्तो परिचारश्च सज्जना आपुत्तश्च मे विजयं वर्द्धयन्ति। [ प्रकृतयः परिचारकाः सज्जनाश्च पुत्रकस्य मे विजयं वर्द्धयन्ति ]

Eng. Kaikeyi.—Go my darling ! accept the coronation.

Ram.—As my mother commands, ( exit ).

( Behind the scene or in the green-room )

May you prosper ; May victory attend our Lord. May his majesty thrive. May the venerable king attain victory. May the noble sire be prosperous. May the slayer of Ravan be victorious.

Kaikeyi.—These priests and chamberlains are greeting my beloved son with cries of victory and are thereby adoring him with blessings.

Sumitra, The subjects, the attendants (followers) as well as the good (pious) people are honouring my beloved son with cries of victory.

1. अभिलष—अभि + लष + लोट् हि । Kaikeyi says this to remove hesitation on Rama's part and because Rama wanted this permission, see our notes under “चिराभिलषितः एष मनोरथः” ।

2. पुत्रकथ्य—पुत्र + अतुक्कप्पायाम् ( स्नेहायै ) कन् । तस्य । कर्मणि इष्टो ।

Remark.—The पुरोहित said “भवान् जयतु”, the कञ्चुकिन् said “स्वामी जयतु” । The प्रकृति (प्रजा) uttered “महाराजो जयतु” the परिचारिका said “देवो जयतु” (op “स्वामी भट्टारको देवति चाषमैः” &c), some of these said “भद्रमुखो जयतु” some uttered “जयतु आर्येः” and others again said “रावनान्तकरो जयतु” ।

( नेपथ्ये )

भो भो जनस्थाननिवासिनस्तपस्विनः ! शृण्वन्तु शृण्वन्तु भवन्तः ।

हत्वा रिपुप्रभवमप्रतिमंतमौघं

सूर्योन्धकारमिव शौर्यमयैर्मयूखैः ।

सीतामवाप्य सकलाशुभवर्जनीयं

रामो महीं जयति सर्व्वजनाभिरामः ॥१०॥

Prose.—सूर्यःअन्धकारमिव शीथ्यमयैः मयूखैः रिपुप्रभवम् अप्रतिनं तनौषं ( रावणादिकं ) हत्वा सकलाशुभवर्जनीयाम् सीतामवाप्य सर्वजनाभिरानो रामः महीं जयति ।

Eng.—(Behind the scene) oh you ascetics the dwellers (the settlers) in Janasthan ! please lend your ears (please listen) ! just like the sun that dispels the darkness with his rays, Ramchandra who is agreeable to all (the gladdener of all) has done away with the unparalleled (tremendous) heap of darkness that owed its origin from the enemy, by dint of his own valour, and having rescued Sita who is devoid of all impurity (bereft of all inauspicious characteristics) is now ruling the earth (is now lording it over the world).

1. जनस्थाननिवासिनः—जनानां स्थानमिति इतत् ; तत्र निवसन्ति वेति इति जनस्थान+नि+वस्+णिनि कर्त्तरि ताच्छौल्यै साधुकारिणि वा । उपपदतत् । This is meant for them to show that Ravana's challenge is taken up by Rama and Rama has killed the Rakshasa.

2. मयूखैः—करणे तृतीया ।

3. रिपुप्रभवम्—रिपुः प्रभवः उत्पत्तिस्थानम् यस्यतमिति बहु ।

4. अप्रतिभम्—adj to तनौषम् । अविद्यमाना प्रतिभा यस्य तमिति बहु ।

5. तनौषम्—क्षेत्रादिकम्, आचारहीनत्वादिकं च । तमानाम् ओषः तमिति । obj to हत्वा । तमस् is the common stem not तम । तम is also sometimes sanctioned by the author of the lexicon as sabdaratnavali. If the base तम ( अकारान्त ) is objected to, then it is an आर्षप्रयोग । usual form will be तम ओषः ।

6. सकलाशुभवर्जनीयाम्—adj to सीताम् । शुभविरोधि इति अशुभम् । नञतत् । कलया सह वर्त्तमानं यत् तदिति बहु । सकलम् अशुभम् ; तेन वर्जनीया तामिति इतत् । By passing all ordeal, Sita is such now.

7. जयति—Here it is सकर्मक in the sense of conquering as it is अकर्मक in cases of रामो जयतु &c.

कैकेयी—अस्महे पुत्तस्म मे विजयघोषणा वड्ड [ अस्महे ( अहो ) पुत्रस्य मे विजयघोषणा वड्डते ] ।

Eng. Kaikeyi.—The proclamation of my son's victory is being circulated.

( ततः प्रविशति कृताभिषेको रामः सपरिवारः )

रामः—( विलोक्य आकाशे ) भोस्तात !

स्वर्गेऽपि तुष्टिसुपगच्छ विमुञ्च दैन्यं

कर्म त्वयाभिलषितं मयि यत् तदेतत् ।

राजा किलास्मि भुवि सत्कृतभारवाही

धर्मेण लोकपरिरक्षणमभ्युपेतम् ॥११॥

Prose—भो तात ! ( ल' ) स्वर्गेऽपि तुष्टिम् उपगच्छ । दैन्यम् विमुञ्च । मयि यत् कर्म त्वया अभिलषितम् एतत् तत् ( भवति ), भुवि सत्कृतभारवाही राजाऽस्मि किल । ( मया ) धर्मेण लोकपरिरक्षणमपि अभ्युपेतम् ( स्वीकृतम् ) ।

Eng.—Father ! attain satisfaction even in heaven. So away with your dejection. This is what you wanted to see in me. Today I am really a king the bearer of the glorious burden in the world. I have also sworn to rule (protect) the people justly (in accordance with the holy codes).

1. सत्कृतभारवाही—सत् + कृत + वाही कर्मणि = सत्कृतः आहतः सम्मानितः । तादृशः भारः राज्यरक्षारूपो सम्मानजनको भारः इति कर्मधा । अ + धव भारः । तं वोढुम् शीलं यस्य स इति सत्कृतभार + वह + णिनि कर्त्तरि । उपपद तत् । adj to अहम् । यद्वा सत्कृतं कर्म येषां ते सत्कृताः = पुण्यश्रीला जनाः राजानः । तेषां भारः । तं वहतीति कर्त्तरि णिनिः ।

2. लोकपरिरक्षणम्—परि + रक्ष् + लुगट् = परिरक्षणम् । लोकानां जनानां भुवनानां वा परिरक्षणम् इति इतत् । Comp “नृपस्य वर्षाश्रमपालनं” यत् स एव धर्मो मनुना प्रणीतः—Rag. XIV,

3. Remark.—Two things are worth our notice here. In the first place the position of a king was no doubt held in high esteem but the idea that the king is the first servant of the state was not lacking ; the word सत्कृतभारवाही amply shows this.

In the second place the king had to take oath (like our present-day ruler) to rule his subjects constitutionally. The word असुरपेतम् shows the idea of taking oath whereas the word वर्नेण conveys the sense of constitution.

भरतः—

अधिगतनृपशब्दं धार्यमाणातपत्रम्  
विकशितकृतमौलिं तीर्थतीयाभिषिक्तम् ।  
गुरुमधिगतलीलम् वन्द्यमानं जनौघै-  
र्नवशशिनमिवार्यं पश्यतो मे न तृप्तिः ॥१२॥

Prose.—अधिगतनृपशब्दस्य धार्यमाणातपत्रम् विकशितकृतमौलिम् तीर्थ-  
तीयाभिषिक्तं अधिगतशौलं जनौघैर्द्वन्द्वमानम् नवशशिनमिव आर्यम् गुरुं पश्यतो  
मे न तृप्तिः ( अस्ति ) ।

Eng. I do not reach the end of my satisfaction while gazing at my venerable brother who appears like the newly rising moon, who has been blessed with the appellation "king", (who has won the title "king"), upon whom is held the royal umbrella whose crown has been rendered shining, who has been sprinkled over with the holy waters, who has assumed the duties of a king and is being adored by the people.

1. अधिगतनृपशब्दम्—नृप इति शब्दः सङ्क्षुपा । अधिगतः नृपशब्दः येन तन्निति बहु ।

2. धार्यमाणातपत्रम्—घृ + शानच्, कर्मणि ; आतपात् वायते इति आतप + त्रै + क । धार्यमाणम् आतपत्रम् यन्निन् स इति बहु ।

3. विकशितकृतमौलिम्—वि + कश्, + क्त कर्त्तरि । विकशितं यथा तथा कृतम् सङ्क्षुपा । तादृशः मौलिर्यस्य स इति बहु ; or कृत is शोभित । विकशितः ( अतः कृतः = शोभितः ) मौलिर्यस्य ।

4. अधिगतलीलम्—लीला is grace of a king. अधिगता लीला राज-  
विलासः येन तन्निति बहु ।



5. वन्द्यमानम्—वन्द,—कर्मणि शानच् । Its प्रयुक्त कर्त्ता is जनौघैः ।

6. नवशशिनम्—नवः शशौ इति कर्मधा । तम इति उपमानकर्म । Such a moon is eagerly looked at by all, as Rama was now. See Rag II,

शत्रुघ्नः—एतदार्याभिषेकेन कुलं मे नष्टकल्मषम् ।

पुनः प्रकाशतां याति सीमस्येवोदये जगत् ॥१३॥

Prose.—आर्याभिषेकेन नष्टकल्मषम् (नष्टप्रायम्) एतत् मे कुलं सीमस्य उदये जगदिव पुनः प्रकाशतां याति ।

Eng.—With the installation of my venerable brother the dynasty of ours has been freed from ill reports (sin) and now appears (shines) like the world at the moon-rise.

1. नष्टकल्मषम्—नष्टं कल्मषं यस्मात् तदिति वङ् ; adj to कुलम् । नष्ट्+क्त कर्त्तरि । Now infamy due to रामनिर्वासन or all ill-talks will subside and things will be normal as before.

रामः—वत्स लक्ष्मण ! अधिगतराज्योऽहमस्मि ।

लक्ष्मणः—दिष्ट्या भवान् वर्द्धते ।

( प्रविश्य ) काञ्चुकीयः—जयतु महाराजः । एष खलु तत्र-  
भवान् विभीषणो विज्ञापयति—सुग्रीवनीलमैन्दजाम्बवद्धनूमत्-  
प्रसुखाश्चानुगच्छन्तो विज्ञापयन्ति, दिष्ट्याभवान् वर्द्धते इति ।

रामः—सहायानाम् प्रसादात् वर्द्धते इति कथ्यताम् ।

Eng. Ram—My darlig Lakshman ! now I have gained the kingdom (throne),

Lakshman.—Fortunately you prosper ; (or I congratulate you on your rise). [N.B.—Mr. V. S. Apte likes this sort of English rendering ].

(Having entered) Chamberlain.—Let victory attend His Majesty. This venerable Vibhishan tells you—your followers Sugriva, Nila, Mainda, Jambavat Hanumat and the

like also inform you that fortunately you prosper (or that they congratulate you on your rise).

Ram.—Please say that His Majesty prospers through the favours of his allies.

1. अधिगतराजः—अधिगतं प्राप्तं राज्यं येन स इति वङ् ।

2. अनुगच्छन्तः—अनु + गम शब्द ; १मा बहुवचन । Used here as a noun in the sense of अनुगामी जन (follower).

काञ्चुकौयः—यदाज्ञापयति महाराजः ।

कैकेयी—धन्यास्तु स्त्रिय । इदं अवमुदयं अश्रीजन्माश्रं पेक्षितुमिच्छामि । [ धन्या खल्वस्मि । इममभ्युदयमयोध्यायाम् प्रेक्षितुमिच्छामि ] ।

रामः—द्रक्ष्यति भवती । ( विलोक्य ) अये प्रभाभिर्वनमिदमखिलं सूर्यवत् प्रतिभाति । ( विभाव्य ) आ ज्ञातम् । सम्प्राप्तम् पुष्पकम् दिवि रावणस्य विमानम् । कृतसमयमिदं स्मृतमात्रमुपगच्छतीति । तत् सर्वैरारुह्यताम् । ( सर्वे आरोहन्ति ) ।

Eng. Chamberlain.—As His Majesty commands,

Kaikeyi.—Really blessed am I. I intend (long) to see this prosperity (festivity or coronation) at Ayodhya.

Ram.—You will see mother (madam !) (Looking around) well ! how it is that the whole of the forest appears illuminating like the sun ! ( Having thought ), yes ! I remember) —

Ravana's aerial car known as Puspaka has been present (has appeared or has made its appearance) in the sky ; according to (or following) the condition it arrives whenever thought of. Then let all of us (every one) get into it, (All ascend the car).

I, आ—इति अरण्ये अव्ययम् ।

2. कृतसमयम्—adj to इदम् । कृतः समयः केन तदिति बहु ।

3. कृतमात्रम्—कृतम् एव इति मयूरव्यंसकादित्वात् नित्यसमासः ।

Adverb qual उपगच्छति ।

रामः—अद्यैव यास्यामि पुरीमयोध्याम् ।

सम्बन्धिमित्रैरनुगम्यमानः ।

लक्ष्मणः—अद्यैव पश्यन्तु च नागरास्त्वां

चन्द्रं सनच्चक्ष्मिवोदयस्थम् ॥१४॥

Prose.—अद्यैव अहम् सम्बन्धिमित्रैरनुगम्यमानः अयोध्यां पुरीं यास्यामि । अद्यैव च नागरास्त्वाम् सनच्चक्ष्मिवोदयस्थं चन्द्रमिव पश्यन्तु ।

Eng. Ram,—This very day I shall start for Ayodhya being followed by my allies (friends) and relatives.

Lakshman.—Let the citizens behold you this very day just like the rising moon attended by stars.

1. सम्बन्धिमित्रैः—सम्बन्धिनश्च मित्राणि च इति सम्बन्धिमित्राणि द्वन्द्वसमासः । सम + बन्ध घञ = सम्बन्धः । सम्बन्ध + इन् = सम्बन्धिन् । अनुक्त कर्ता of अनुगम्यमानः ।

2. नागराः—नगरे वसन्ति ये ते इति नगर + अण् ; plural,

3. सनच्चक्ष्म—नक्षत्रैः सह वर्त्तमानः यः स इति बहु ; adj to चन्द्रम् ।

4. उदयस्थम्—उद + इ + अच् = उदयः । तत्र तिष्ठति इति स्था + क्त । adj to चन्द्रम् । Let your arrival at Ayodhya with all be like moon's rise attended with shining stars.

( भरतवाक्यम् )

यथा रामश्च जानक्या वन्धुभिश्च समागतः ।

तथा लक्ष्मणा समायुक्ते राजा भूमिं प्रयास्तु नः ॥१५॥

( निष्क्रान्ताः सर्वे ) ॥सप्तमोऽङ्कः॥

Prose.—यथा रामः जानक्या च वन्धुभिश्च समागतः, तथा लक्ष्मणा समायुक्तः नः राजा भूमिं प्रयास्तु ।

Eng. (Bharata's utterance)—Just as Ramchandra has been (now) associated with the daughter of Janaka as well as his friends (allies), so may our king be united with royal fortune and rule well the earth.

1. लक्ष्म्या &c—अनुक्ते कर्त्तरि श्या ।
2. समायुक्तः—सम+आ युज् क्त कर्मणि ; adj to राजा ।
3. प्रशास्तु—प्र+शास्- लोट् तुप् ।
4. निष्क्रान्ताः सर्वे=Exit All or exit omnes  
सर्वे अभिनेतारः रङ्गमञ्चात् वहिर्गताः इत्यर्थः ।

Remark, (i) भरतवाक्यम्—Sanskrit dramas end with a benedictory verse called the Bharatavakya (भरतवाक्य) which is read by the Principal actor and generally embodies the poet's views and opinions ; भरत was the author of नाट्यशास्त्र passing by his name, thence the word has come to mean the principal actor. See Introduction section I. The acting is over. The stage manager now pronounces benediction upon the audience and all. Cp “वरप्रदानसमप्राप्तिः काव्य-संहार इति भरतवाक्यम् नटवाक्यम् । नाटकाभिनयसमाप्तिः सामाजिकेभ्यो नटेन आशीर्दीयते”—Raghava under Sakuntala Tika ; the word नट is avoided and भरत substituted for it, because नट is not supposed to speak after the प्रस्तावना is over.

(ii) Bhasa's other भरतवाक्य contains “राजसिंहः प्रशास्तुनः” (See Swopna) etc, showing आशिस् for a peaceful good protection by the king.

॥ इति श्रीमहाकविभासकृतम् प्रतिमानाटकम् समाप्तम् ॥

## TEST QUESTIONS

Q 1. Give the substance of the story of प्रतिमालाटक ।  
Ans. See Introduction.

Q 2. What is the source of this drama ? Ans. See Intro.

Q 3. In what main points does it differ from Ramayana ? See Intro.

Q 4. Name some other plays of Bhasa. Ans. See Intro.

Q 5. Can you show some of the defects of the drama and some of its merits as well. Ans. See Intro.

Q 6. Discuss the appropriateness of the Title of the drama. Ans. See Intro. and Tika.

Q 7. Mark the characters of Rama, Bharata, Sita, Lakshmana and Kaikeyi.

N. B.—Kaikeyi is here more nobly portrayed than in Ramayana. Here our poet says that she did रामनिर्वासन to fructify दुःशिक्षा and that too at the advice of वशिष्ठ etc.

Q 8. Name some of the imageries here that are seen in Sakuntala too. Ans See Intro.

Q 9. What is the dramatic significance of Introducing the story of काचनपार्श्व सन ?

Ans. By this our poet represents Ravana as a hypocrite come to abduct Sita and make him meet Rama and Sita face to face, also paints Rama as eager for Dasaratha's Sradha so much that he forgets his कर्तव्य then, and thus makes the matter of सीताहरण as easy affair, Lakshmana is already sent to the कुक्षपति by Rama. Thus is Sita stolen, thereby the pathos is increased and the matter of final development of the drama shortened ; and so the glory and character of Rama, the killer of Ravana will be supported magnified.

Q 10. Mark slokas 3, 5, 8, 14, 18, 22, 25, 29, 39 in Act I. sls 2, 19, 21 in Act II ; sls 2, 4, 8, 10, 12, 14, 18, 19, 22, 23, and 24 in Act III ; sls 2, 7, 8, 10, 13, 17, 18, 22, 23 and 27 in Act IV ; sls 1, 2, 11. in Act V, sls 1. ३, 12, 13 in VI ; sl 2, 4. 6, 9, 10, 11, 12, in Act VII,

11. Define the terms—खगत वा आत्मगत, नान्दो, स्थापना, प्रसावना, प्रवेशक, विश्वभक्त, विदूषक, काञ्चुकीय, प्रतिहारौ and भरतवाक्यम् ।

12. Give the substance of the speeches of Sita, Avadattika and Cheti in Act I ; of दशरथ and सुमन्त्र in Act II ; of सुमन्त्र and भरत in Act IV ; of Rama and disguised Ravana in Act V ; and also give a summary of Act IV here describing Rama and Bharata's meeting at Rama's वनवासस्थानम् ।

For Ans. See substance Act by Act, also Eng, Trans, at the (respective) proper places of the Text.

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